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ABSTRACT

This study assessed the ongoing development of digital libraries (DLs) on the World Wide Web. DLs of art and literature were surveyed for selected works from the early Italian Renaissance in order to gain insight into the current trends prevalent throughout the larger population of DLs. The following artists and authors were selected for study: Dante Alighieri, St. Thomas Aquinas, Giovanni Boccaccio, St. Francis of Assisi, Jacopone da Todi, Francesco Petrarch, Cimabue, Duccio di Buoninsegna, Giotto di Bondone, Ambrogio Lorenzetti, Pietro Lorenzetti, and Simone Martini. Findings show that all have works located in DLs, yet none have their complete works available. Progress varies according to author/artist, with some works represented in multiple languages. Overall, 495 text files and 233 image files were located. Works located in DLs by type of developer are: academic institution (44%); private organization (15%); individual sponsored by institution (15%); corporate (15%); individual (10%); and museum (5%). Language of sites is: English (85%); Italian (33%); more than one language (31%); and single language (69%). Servers are located as follows: United States (56%); Italy (28%); Australia (8%); France (3%); Germany (3%); and Hungary (3%). Appendices contain lists of digital libraries included in the survey and digital texts/art by author/artist. (Contains 70 references.) (DLS)

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ED 424 857

AN EXPLORATORY SURVEY OF DIGITAL LIBRARIES ON THE WORLD WIDE WEB: ART AND LITERATURE OF THE EARLY ITALIAN RENAISSANCE

A Masters Research Paper submitted to the
Kent State University School of Library Science
in partial fulfillment of the requirements
for the degree Masters of Library Science

by

Suzanne J. McKibben

August, 1998

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ABSTRACT

A worldwide digital library system is currently "under construction" on the World Wide Web. This study seeks to assess the ongoing development of digital libraries in terms of specific content and related issues pertaining to their development. By surveying all the DLs of art and literature for selected works from the early Italian Renaissance, this study hopes to gain insight into the current trends prevalent throughout the larger population of DLs. Findings show all 12 major artists and authors selected for study have works located in DLs, yet none have their complete works available. Progress varies according to author or artist. Some repetition of works exists. Some authors have works represented in multiple languages. Overall 495 text files and 233 image files were located. Findings show works located in DLs by type of developer: academic institution (44%), private organization (15%), individual sponsored by institution (15%), corporate (15%), individual (10%) and museum (5%). Language of sites is 85% English and 33% Italian. More than one language is featured at 31% of the sites, while 69% have a single language. Servers are located as follows: USA (56%), Italy (28%), Australia (8%), France (3%), Germany (3%) and Hungary (3%). Results also give insight into difficulties of identifying, organizing and accessing information in the humanities. It provides a glimpse into nature of DLs with their opportunities and shortcomings. Several recommendations are made for improvements based upon data and insights gained from exploratory survey process.

Master's Research Paper by

Suzanne J. McKibben

B.A., Marietta College, 1978

M.L.S., Kent State University, 1998

Approved by

Advisor_____ Date_____

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LIST OF ABBREVIATIONS

DLA	Digital Library of Art
DLL	Digital Library of Literature

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Second, to my brilliant aunt and mentor. It was through the guidance of my great aunt *Lucy McKibben Hoffman, B.A., M.A.* (retired school administrator and part time lecturer at KSU) that I chose the field of Library and Information Science and this school. Although my aunt was the source of great help and encouragement in the early years of this degree, her affliction with Alzheimers and subsequent death in 1995 postponed the completion of my graduate work as I repaid a deep debt of gratitude to her by lovingly seeing to her care.

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CHAPTER I

INTRODUCTION

A recent development is occurring in the world of libraries which may change the way civilization accesses its records for generations to come. It has been likened to the major shift which occurred in the Middle Ages with the invention of the printing press by Johann Gutenberg in A.D. 1450. This development is the modern digital library.

Governments, universities, corporations, private organizations and individuals are currently at work to develop what some have termed a "single digital library system."[1] A diverse range of international collections is being digitized and made available on the Internet for access by global users.

Yet, the work still remains in its early phases of development. Aside from converting collections into digital form, many problems remain to be solved about how to organize the information so it can be easily located by users. Even the systems which sustain this technology need further refinements in hardware, software and communication backbones. With so many issues at hand, less thought is being given at the moment to the subject related content of digital libraries. Careful consideration needs to be given to the kind of information which will be placed into these libraries to ensure a representation of

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[1] Clifford Lynch and Hector Garcia-Molina, "Interoperability, Scaling, and the Digital Libraries Research Agenda: A Report on the May 18-19, 1995 IITA Digital Libraries Workshop," Stanford Digital Library Project: Public Reports, p. 4 of 9, 22 August 1995 [World Wide Web server]; available from http://walrus.stanford.edu/diglib/pub/reports/iita-dlw/main.html; Internet; accessed 6 April 1998.

primary source material from all the various subject disciplines. The developers of digital libraries are currently approaching their tasks from a number of vantage points which are not always reflective of a concern for the development of *specific content*. Archives are digitizing brittle materials. Libraries are carefully selecting works free from copyright restriction while governments are presenting their national treasures for global viewing. Universities are constructing sites to support their academic programs and individuals are making contributions according to their personal interests.

Meanwhile eager users sit back and wait for what finished product will finally emerge. Some envision a cyberworld of virtual reality with futuristic images and content. Rather than imaginative new content, the paradox is that most of what is currently being digitized represents material which in many cases is quite old. In the midst of this breathtaking new technology, artifacts from earlier centuries of our civilization are being placed into digital libraries.

One outstanding example is the United Nations (UNESCO) Memory of the World Programme. This project is digitizing what member nations consider "endangered world documentary heritage" and has included such cultural artifacts as the Sana'a manuscripts from 6th century mosque in Yemen; and the Prague National Library's Antiphonarium Sedlecense, a 13th century manuscript illumination of Psalm chant.[2]

The British Library's Digital Library Programme has digitized such national treasures as the Lindisfarne Gospels, the Sforza Hours and the Magna Carta.[3] And IBM

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[2] UNESCO, "Memory of the World Programme," [World Wide Web server]; available from http://www.unesco.org/webworld/mdm/en/index_mdm.html; Internet; accessed 6 April 1998.

[3] British Library, "Digital Library, The British Library," [World Wide Web server]; available from http://portico.bl.uk/diglib/diglib_home.html; Internet; accessed 6 April 1998.

Europe is engaged in a multinational, multilingual cooperation with the Vatican Library and the Pontifical Catholic University of Rio de Janeiro to digitize many rare items from the Vatican Library including early Church documents and copies of works by Aristotle, Dante, Euclid, Homer and Virgil.[4]

This study will explore the content of digital libraries containing selected art and literature of the early Italian Renaissance. This period immediately following the Middle Ages was a time of fresh literary thinking and artistic technique. Among those who lived during this time were such authors and artists as Aquinas, Boccaccio, Cimabue, Dante, Duccio, Francis of Assisi, Giotto and Petrarch.

The cultural artifacts of this period include such literary works as the Divine Comedy, the Summa theologica and the mystical writings of St. Francis of Assisi. Much of the Italian art cherished today emerged from this period and remains a rich part of the cultural heritage of Western civilization.

Purpose of Study

Several reasons exist for the undertaking of this study. The major reason is: (1) there is a need to assess the current *content* of emerging digital libraries for digital objects of text and image files to aid developers in the selection of future subject-related content and eliminate repetition or omission of important works. Also important are: (2) relatively few, if any, studies exist in this area and it merits study; (3) to obtain the information to build an exhaustive index of all current resources of the early Italian Renaissance in digital

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[4] F.C. Mintzer et al, "Toward On-line, Worldwide Access to Vatican Library Materials," IBM Journal of Research and Development 40, no. 2 (1996) [World Wide Web server]; available from http://www.almaden.ibm.com/journal/rd/mintz/mintzer.html; Internet; accessed 6 April 1998.

libraries, making available a valuable tool to aid developers, researchers and users; (4) to assess the current progress in digital library development; (5) to illustrate some of the problems of locating information in digital libraries, along with providing insights into the techniques of how to locate it; (6) to better identify the types of digital collections which incorporate literary and artistic content material and how works are identified within those collections; and (7) to emphasize the importance of works originating from this period and to illustrate the value they hold as part of our world cultural heritage.

Background of the Study

In order to more fully understand and appreciate the nature of this study, a brief presentation of the background of digital libraries and of early Italian Renaissance art and literature may prove helpful to some readers. First, a short narrative of the emergence and use of digital libraries will be presented. Then, a description of the period termed the early Italian Renaissance will be discussed.

Background of Digital Libraries

Decade of 1940s. The concept of digital libraries has often been traced to the ideas of Dr. Vannevar Bush, who theorized such a scientific possibility in his 1946 article entitled "As We May Think." He noted that in his decade of the 1940s the record was made by photography and printing. But he imagined the following: "Consider a future device . . . in which an individual stores all his books, records, and communications and which is mechanized so that it may be consulted with exceeding speed and flexibility."[5]

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[5] Vannevar Bush, "As We May Think," Atlantic Monthly 176, no 1 (1945): 106-07.

Additionally, he saw a need for a type of hypertext with associated links when he wrote:

> The human mind does not work that way, it operates by association...man cannot hope fully to duplicate this mental process artificially, but he certainly ought to be able to learn from it . . . associative indexing . . . whereby any item may be caused at will to select immediately and automatically another . . . joined into numerous trails . . . wholly new forms of encyclopedias will appear, ready-made with a mesh of associative trails running through them.[6]

Already, an early prototype of the modern computer was under development as part of the World War II military research. ENIAC (Electronic Numerical Integrator and Computer) emerged in 1947 as the first true electronic computer.[7] In the fifty years which have followed, several generations of computers have been developed with greater refinements to bring us to the present era of digital libraries.

Decade of the 1950s. In the 1950s, breakthrough research occurred at the Library School at Case Western Reserve University under the direction of Jesse Shera. The first operational system for the mechanized retrieval of information was developed under the research of James W Perry. Much insight was gained into the relationship between computers and traditional libraries.[8]

Decade of the 1960s. In the 1960s, J.C.R. Licklider published a book entitled Libraries of the Future. With astonishing insight he was able to articulate some of the key processes which would need to occur to if information was to be digitized from books.

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[6] Ibid., 106-08.

[7] Robert A. Syzmanski et al, Introduction to Computers and Information Systems (Columbus, Ohio: Merrill Publishing, 1988), 33.

[8] H. Curtis Wright, "Shera as a Bridge Between Librarianship and Information Science," in Library Literature 16 - The Best of 1985, ed. Bill Katz. (Metuchen, N.J.: Scarecrow Press, 1986), 124-42.

He saw a problem that although the world's libraries contained the storehouse of the record of civilization, few persons were able to access the materials without traveling to them. In his time, it was not uncommon for researchers to travel hundreds of miles to consult a single volume housed in a library collection. It was also the practice of scholars to attempt to locate needed books by writing to libraries across the country to ask if they possessed certain titles. Much of this seems inconceivable today. Licklider believed we need to learn how to separate "the information in books from the pages . . . and substitute for the book a device that will make it easy to transmit information without transporting material . . . . To provide these services, a meld of library and computer is evidently required."[9]

Decade of the 1970s. The 1970s was a turning point as it marked the beginning of the development of the Internet and the move towards the digitization of books through such early initiatives as Project Gutenberg. The public was still wary about what could ever become of such projects, but eager trailblazers continued to work against all odds at the development of such systems.[10]

Decade of the 1980s. By the 1980s, the first desktop computers emerged. Also, significant improvements had occurred in networking, information science, information storage and retrieval, hypermedia, human-computer interaction and many other areas of computer science.

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[9] J.C.R. Licklider, Libraries of the Future (Cambridge, Mass.: M.I.T. Press, 1965), 5.

[10] Philip Barker, "Electronic Libraries of the Future, " in Encyclopedia of Library and Information Science, Vol. 59., eds. Allen Kent and Carolyn M. Hall. (New York: Marcel Dekker, 1996), 132-40.

Decade of the 1990s. As technology entered the decade of the 1990s, the time was ripe for the evolution of digital libraries. The Internet began to enjoy more widespread use beginning in 1991 with the development of gopher. By 1993, the World Wide Web had emerged. The advent of multimedia with color graphics and sound technology began to stir excitement. The U.S. government began a massive funding program called the National Information Infrastructure (NII) under the Clinton Administration.

Each year of the decade of the nineties has seen further work in the research and development of digital libraries. National libraries are building "national digital libraries" with the aid of academic libraries and archives, museums and other repositories. In time, it is expected to evolve into tens of thousands of libraries, which will constitute a *worldwide digital library system*.

Early Italian Renaissance Period

In order to better understand the types of materials which will be surveyed in this study, it is also important to have an understanding of the period and works associated with the early Italian Renaissance. Six artists and six writers, commonly distinguished as principal artists and authors by scholars, have been selected for this study. Each individual will be discussed chronologically in light of the times in which they flourished.

In the waning years of the Middle Ages dawned a new beginning in European culture and thought. From Italy emerged a new generation of authors and artists whose works have been placed in a period scholars term the pre-Renaissance, proto-Renaissance, post-Gothic or more commonly - - the early Renaissance. This period spanned two

centuries, from the 13th century until the mid-to-late 14th century. From this period came such famous artists as Cimabue, Duccio, Giotto, Ambrogio Lorenzetti, Pietro Lorenzetti and Simone Martini. Among those who contributed most to Italian literature and thought were St. Thomas Aquinas, Boccaccio, Dante, St. Francis of Assisi, Jacopone da Todi and Petrarch.[11]

The significance of this period has been described in a number of ways by scholars. In the simplest analysis it was a time when Italy had "one foot in the Middle Ages and the other in the Renaissance," characterized by forwards-backwards trends in the minds of men of this period.[12] Italy was still under the influence of the medieval Gothic age. Kenneth Clark describes in his book Civilisation that it was marked by a time of crusades, castles and great cathedrals. Yet it was a time when another world was beginning to emerge, which "for better or for worse, is the ancestor of our own, the world of trade and of banking, of cities full of hard-headed men whose aim in life was to grow rich without ceasing to appear respectable."[13]

St. Francis of Assisi. The earliest of the authors surveyed is St. Francis of Assisi (1182-1226). Although born in Assisi in 1182, scholars place him in the early Renaissance since his adult life was spent in the 13th century. G. K. Chesterton has described him in his biographical work St. Francis of Assisi as a sort of "morning star of the Renaissance", who anticipated the way of life which would emerge from the modern world. In his

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[11] William Fleming, "The Early Italian Renaissance," chap. in Arts and Ideas (New York: Holt, Rinehart and Winston, 1963), 325.

[12] Ibid., 317, 325.

[13] Kenneth Clark, Civilisation: A Personal View (New York: Harper & Row, 1969), 79.

balanced sense of genius, he seemed to embrace the movement away from the rigid austerity of the medieval world, notes Chesterton, yet he had the wisdom to see the danger of prosperity and even of property long before much later thinkers such as Tolstoy and Wordsworth.[14]

Both in his life and his works, St. Francis greatly influenced this period, perhaps more than any other in his time. Among his contributions to Italian literature are his *laudi spirituali* or lauds which drew together the "sacred, courtly and popular traditions . . . a bridge between the traditional music of the church, the music of the castle, and the music of the streets."[15] The lauds were always music people could sing and feel with their hearts. One of his most sublime of all lauds was Canto dell'amore or Canticle of Creatures which sings of love for all God's creatures rather than for any single human being. Among his other works are numerous prayers, sermons, letters, a testament and rules for his religious orders. The Italian language was just coming into birth in his time, and his literature is transcribed in a simple, robust Latin that reflect turns to phrases of his spoken tongue.[16]

Aside from his own contributions to Italian literature and Christian mysticism, the life of St. Francis became the subject for many born after him such as Cimabue, Dante, Jacopone, Lorenzetti, Martini et al. His many famous deeds were retold by the pens of authors and brushes of artists. He single-handedly tried to stop the Crusades in 1219 by preaching to the Sultan. He gave counsel to kings and popes, yet preferred to walk

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[14] G. K. Chesterton, St. Francis of Assisi (New York: Doubleday, 1990), 9-10.

[15] Fleming, 312.

[16] Vincent Molita, From St. Francis to Giotto: The Influence of St. Francis on Early Italian Art and Literature (Chicago: Franciscan Herald Press, 1983), 5.

among the poor and outcast such as lepers. He was the first man ever to receive the stigmata or wounds of Jesus Christ on his hands, feet and side - - an event which stirred the medieval world of his time. In describing St. Francis's reception of the stigmata at Mt. Alverna two years before his death, his biographer Brother Leo writes that St. Francis seemed as one "just taken down from the cross."[17] The stigmata placed a seal of good upon his already virtuous life and caused him even more to become a legendary subject on which many early Italian writers and painters tested their skill.[18]

Cimabue or Cenni di Pepi. The earliest of the major painters of this period was Cimabue (c. 1240-1302). Born in Florence, he is known for his mosaics and frescoes. His art is distinguished by a break with the formalism of Byzantine art, then predominant in Italy, and introducing a more lifelike treatment of traditional subjects. Some art historiographers have recognized Cimabue as the dividing line between the old and new traditions in western European painting. His contemporary Dante praised him for his artistic talent in the Divine Comedy. His unique style clearly influenced the later work of Giotto and Duccio who eventually surpassed him in his lifetime.[19]

Among his major works are the fresco cycles on the gospels and the life of St. Francis (San Francesco, Assisi); an altarpiece Madonna and Child Enthroned (Uffizi Gallery, Florence); a fresco Crucifix (San Domenico, Arezzo) and, some mosiacs such as

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[17] Britannica Online, "Francis of Assisi, Saint." In Britannica Online [encyclopedia online]; available from [World Wide Web server] http://www.eb.com:180/; Internet.

[18] Molita, 1, 5.

[19] Britannica Online, "Cimabue." In Britannica Online [encyclopedia online]; available from [World Wide Web server] http://www.eb.com:180/; Internet.

that of St. John (Cathedral, Pisa).[20]

Jacopone da Todi. Blessed Jacopone da Todi (c. 1230-1306) was perhaps the most prolific producer of lauds. Born in Todi of a noble family, he was first married and employed as a lawyer. But after his wife's sudden death, he underwent a total conversion to the ascetic life, dispensed of all his possessions and became a member of the Franciscan order. During this time he composed over one hundred mystical poems and his famous laudi Stabat mater dolorosa, a sequence later to be retained in the official Roman Catholic liturgy. This poem has been set to music by many composers including Dvorak, Palestrina, Pergolesi and Rossini. Most of Jacopone's poetry is in the Italian vernacular, except the Stabat mater dolorosa which is in Latin.[21]

Duccio di Buoninsegna. Born in Siena, the Byzantine painter Duccio di Buoninsegna (c. 1255-1319) brought to perfection the medieval Italian art of the Byzantine tradition. He was the founder of the Sienese school which later included his successors the Lorenzetti brothers and Simone Martini, all of whom followed in the Byzantine tradition which had been introduced into Italy at cites such as Ravenna and Venice many centuries prior.[22] Contrasted to their Sienese conservatism toward the past was the progressive Florentine movement toward the Renaissance, as seen in the frescoes of Giotto. Duccio's style is characterized by a blend of the warmth of the mystical Sienese

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[20] Ibid.

[21] Britannica Online, "Jacopone da Todi." In Britannica Online [encyclopedia online]; available from [World Wide Web server] http://www.eb.com:180/; Internet.

[22] Fleming, 305.

spirit with the power and dignity of Byzantine iconography.[23]

Most famous of the works of Duccio is the Maesta altarpiece (Museo dell'Opera del Duomo, Siena), a huge altarpiece painted on both sides for the cathedral of Siena. On the reverse are twenty-six scenes from the life of Christ which bear a striking resemblance to frescoes painted earlier in Balkan monasteries.[24]

St. Thomas Aquinas. St. Thomas Aquinas (1225-1274) was an Italian philosopher and theologian. Born near Aquino, he entered the Dominican Order, earning his doctorate in theology and was appointed professor of philosophy at the University of Paris. In his lifetime, he addressed many philosophical controversies of his day.

He is perhaps most famous for resolving the Church's problem with the Averroists. Prior to his time, the philosophy of St. Augustine had dominated Western thought. But after the rediscovery of major works by Aristotle, traditional Christian thought was called into question. Aquinas, in his renowned genius, was able to reconcile the different philosophies showing that the ideas of Aristotle were compatible with traditional Christian thought.

He was a prolific author composing some eighty works of religious prayers, poetry, philosophical and theological writings. He, along with Jacopone, Dante and Petrarch were the major contributors to the Latin literature of their time.[25]

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[23] Britannica Online, "Duccio di Buoninsegna." In Britannica Online [encyclopedia online]; available from [World Wide Web server] http://www.eb.com:180/; Internet.

[24] Georges Duby, Medieval Art: Foundations of a New Humanism, 1280-1440 (Geneva: Editions d'Art Albert Skira S.A., 1995), 55.

[25] Britannica Online, "Thomas Aquinas and Thomism." In Britannica Online [encyclopedia online]; available from [World Wide Web server] http://www.eb.com:180/; Internet.

He is most famous for his Summa theologica, a pivotal work of Western philosophy. The Summa theologica was an effort to collect and synthesize the philosophical knowledge and thinking of previous eras (Greek, Arabian and Oriental) and apply them to Christian principles.[26] The Summa theologica is an exceedingly long work filling several volumes. He died before being able to complete it.

Giotto di Bondone. Giotto di Bondone (c. 1267-1337) is called the most important Italian painter of the fourteenth century. Born in Florence, his work employed the innovations of the Renaissance style which were to further develop in the following century. He is often called the father of European painting and the first of the great Italian masters. He was a prolific painter decorating chapels throughout the whole of Italy - - from Florence to Naples.[27]

His style was a distinct break with tradition and an effort to emphasize man's natural instead of spiritual aspect. Giotto brought to art what St. Francis had brought to religion - - a new humanity. The emotional depth and communicative value of his style has ranked his works as some of the highest achievements in the world of art.[28]

Giotto was so influenced by the Franciscan ideal of his day that he named two of his children Chiara and Francesco. He painted panels and frescoes for the Franciscans at Assisi, Florence, Padua, Pisa and Rimini.[29] In fact, his frescoes have given the world the

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[26] Frank N. MaGill, ed. Masterplots: Digests of World Literature, vol. 13 (Philadelphia: Curtis Publishing, 1964), 3652.

[27] Britannica Online, "Giotto di Bondone." In Britannica Online [encyclopedia online]; available from [World Wide Web server] http://www.eb.com:180/, Internet.

[28] Fleming, 296.

[29] Molita, 93.

only mental picture of the life of St. Francis. St. Francis taught in simple images of life that could be easily understood. Giotto succeeded in translating these into a pictorial form, showing a balance between divine essence and human reality. He did not hesitate to show saints as human beings who felt all the usual emotions of joy and sadness just as did the ordinary Italian townspeople.[30]

Truly his greatest accomplishments were the fresco cycles in the Upper Church of San Francesco in Assisi and in the Arena Chapel in Padua. Each took several years to complete with the aid of his trained assistants. Also surviving is one of his tempera altarpieces Ognissanti Madonna at the Uffizi Gallery, Florence.

Dante Alighieri. Dante Alighieri (1265-1321) was Italy's greatest poet and a major figure in western European literature. Born in Florence of lower nobility, he was well educated and keenly aware of the philosophical, political and religious world views of his time. These elements shone through his many writings which took a diverse range of topics from lyric poetry and political treatises to spiritual comedies.

He is best known for his allegorical narrative, the Divine Comedy, which portrays the soul in a journey through Hell, Purgatory and Paradise. Along the way the reader meets certain mythological, historical or contemporary personages. Each character reflects a vice or virtue which shall reap eternal reward or punishment. The work succeeds in giving a summary of philosophical, political and scientific thinking of the time and can be interpreted on a variety of levels - - allegorical, literal, moral and mystical. The success of the work established vernacular Italian as a new literary language and gave his

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[30] Fleming, 319

countrymen an enduring literary masterpiece.[31]

He was considered the chief imagination of Christendom by William Butler Yeats, while T.S. Eliot elevated him to the greatness of Shakespeare. His poetry has inspired artists such as Botticelli and Michelangelo; composers such as Liszt, Rossini and Schumann; and writers such as Henry Wadsworth Longfellow and T. S. Eliot.[32]

Although most of Dante's works were written in Italian, two works were in Latin, De vulgari eloquentia and Convivio. Among his other works are La vita nova, a collection of love sonnets and canzoni.

Pietro and Ambrogio Lorenzetti. Pietro Lorenzetti (c. 1280-1348) was born in Siena and is often referred to along with younger his brother, Ambrogio (c. 1290-1348), also of the Sienese school of painters. Both brothers perished in the Black Death of 1348.

Pietro, whose art was more of the Sienese tradition, was a pupil of Duccio. He is best known for his various panels of the Madonna and Child along frescoes of the Passion of Christ in the Basilica of San Francesco in Assisi.[33]

Ambrogio's work reflects something of Giotto's use of spacial depth. His works were mostly frescoes. Ambrogio is most remembered for his fresco cycles in the Hall of Peace at the Palazzo Pubblico in Siena where he depicted The Effects of Good Government and Bad Government. His inventive painting helped develop the technique

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[31] Fleming, 314.

[32] Britannica Online, "Dante." In Britannica Online [encyclopedia online]; available from http://www.eb.com:180/; Internet.

[33] Britannica Online, "Lorenzetti, Pietro." In Britannica Online [encyclopedia online]; available from [World Wide Web server] http://www.eb.com:180/; Internet.

of representing three dimensional space.[34]

Petrarch. Petrarch or Francesco Petrarca (1304-1374) was an Italian poet and humanist who is considered the first modern poet. Born in Arezzo, his family moved to Avignon, France in 1312. He spent most of his life in service of the Church, taking minor ecclesiastical orders as an ordained priest in 1330. He traveled widely and was well educated. He helped promote the recovery and transcription of classical texts which were later used by humanist writers such as Boccaccio.[35] His own writings helped to shape the emerging movement of humanism in the early Renaissance. He is sometimes referred to as the first great humanist.

His writings were both in Latin and Italian and like Dante, he further established Italian as a literary language. His Latin works include De viris illustribus, De vita solitaria and Secretum. His most famous work is Canzoniere or Songbook, a collection of Italian verses reflecting his chaste love of Laura. Also written for Laura were his love poems, I Tronfi. His poetry reflected a blend of Gothic chivalry and a revival of classical forms. He also left a large collection of letters which are invaluable for their biographical and historical detail.[36]

Simone Martini. Simone Martini (c. 1284-1344) was an Italian painter born of

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[34] Britannica Online, "Lorenzetti, Ambrogio." In Britannica Online [encyclopedia online]; available from [World Wide Web server] http://www.eb.com:180/; Internet.

[35] Fleming, 324.

[36] Britannica Online, "Petrarch." In Britannica Online [encyclopedia online]; available from [World Wide Web server] http://www.eb.com:180/; Internet.

the knightly class in Siena. Although his early years were spent in Italy, he lived for a while in the papal court at Avignon. He imitated the style of his teacher, Duccio, in his basic form. But added to that is his own gracefulness of line and delicacy inspired by the French Gothic works he encountered.

He is considered the most important Sienese painter after Duccio and his art was later imitated throughout Italy and southern France. He is best known for his fresco cycles at the Basilica of San Francesco in Assisi and at the cathedral in Avignon. Also surviving are some altarpiece panels among which are some of the greatest achievements of the Sienese school.[37]

Giovanni Boccaccio. Giovanni Boccaccio (1313-1375) was last to be born of the authors and artists in this study. His writings reflect the gradual evolution underway which finally brought Italy from the early Renaissance into the Renaissance. Born the illegitimate son of a Tuscan merchant and a French mother, he spent his early life in Florence. Despite his literary inclinations, his father sent him to study business. His earliest works were vernacular prose romance and love poems. In 1350 he met Petrarch, whose influence and friendship altered the course of his literary activity. He soon became a Greek scholar and worked to reintroduce Greek works. About this time he wrote his most famous work, the Decameron. Unlike Dante, who wrote of his mystic vision of life in his Divine Comedy, Boccaccio focused on the temporal world describing life in the early modern society of Florence during the Black Death.

Boccaccio also spent a portion of his life in humanist scholarship writing a

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[37] Britannica Online, "Martini, Simone." In Britannica Online [encyclopedia online]; available from [World Wide Web server] http://www.eb.com:180/; Internet.

handbook of classical mythology entitled De genealogiis. He also compiled an alphabetical dictionary of geography called De montibus. The last part of his life was spent in ill health and poverty. He underwent a sort of religious conversion and passed his final years as a lecturer on the works of Dante. His mastery of the Italian *ottava rima,* a verse meter of popular minstrels, led to its use as a standard vehicle for Italian verse. Chaucer and Shakespeare later drew inspiration from his style for some of their own writings.[38]

Definitions of Terms

Archival material. Older and sometimes brittle material which is stored in archival facilities.

Authority. Relating to an accepted source of expert information or advice. Prior to electronic publishing, traditional publishers sought to ensure the authority of their printed materials. With the advent of the Internet, authority has become a problem.

Content. The type of information or material stored in a digital library.

Controlled vocabulary. A set of authorized terms used for information storage and retrieval. By limiting the preferred terms, the user can avoid unnecessary false drops and achieve greater precision and recall.

Database. An organized collection of information or stored data.

Dead link. The opposite of a hit. When trying to connect to a location or URL, if the site is not available or does not exist it is referred to as a dead link.

Digital. The representation of information using binary numbers to symbolize characters or values.

Digital library. Electronic libraries which store materials in digital format (image, text or sound).

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[38] Britannica Online, "Boccaccio, Giovanni." In Britannica Online [encyclopedia online]; available from [World Wide Web server] http://www.eb.com:180/; Internet.

Digital library initiative. Digital library initiatives or DLIs are research projects or institutional initiatives to create digital libraries on the World Wide Web. The projects focus on the process of collecting, digitizing (storing) and organizing the material for users.

Digital library of art. Digital libraries of art or image objects.

Digital library of literature. Digital libraries of literature or electronic text.

Digital object. Referring to a single text or image file.

Digitize. The process of converting printed text or image material to a digital format.

Directory. An index of files or indexes of files connected by hyperlink. A directory is the alternate way of searching the Internet other than by using a search engine (by keyword). Directories are grouped by subject and arranged alphabetically.

Early Italian Renaissance. A period of time in Italy dating from the early 13th century to the mid-to-late 14th century. This era immediately preceded the Italian Renaissance and followed the Late Middle Ages.

Electronic text. Texts such as historical documents, literary works, etc. which have been converted into a digital format. Sometimes referred to as **e-text**.

Electronic text initiatives. Initiatives such as Project Gutenberg which have attempted to encode printed books into electronic format for electronic access over the Internet or by CD-ROM. Also meaning digital libraries of literature.

Encoding. To convert printed information into machine readable format.

Gopher site. A Web site from an earlier Internet system which preceded the World Wide Web. Some gopher sites are still available on the Internet, although the information may likely be outdated or contain an older format.

Hit. The opposite of a dead link. A term used to describe access of a Web site. When trying to connect to a location or URL, if the site is successfully accessed on the browser it is called a hit.

Home page. The first or front page of a Web site. A home page usually features a number of hyperlinks to other areas within the Web site.

HTML. An abbreviation for Hypertext Markup Language. The language used for writing Web pages on the World Wide Web.

Humanities. The subjects such as fine arts, literature and philosophy which are concerned with man and his culture, as opposed to the sciences.

Hyperlink. Also referred to as a link. It is a text which can be clicked onto on a Web page which will take you to another page either within or outside the document.

Hypermedia. The multimedia links on a Web page that lead to text, graphics or sound resources.

Hypertext. A non-linear display of information which allows for browsing and retrieval, by associative links, to other related documents.

Image. An optically formed reproduction of an object of art.

Image file. A file containing an image object (a graphic converted into digital format).

Index. A list of terms arranged in alphabetical order at a Web page which can be clicked on to access other pages of related information.

Internet. Also known as the Net. It is a worldwide network of computers linked together and accessible via modem. The Internet facilitates data communications such as the World Wide Web, gopher, ftp, telnet, e-mail and newsgroups.

Mirror site. A server that provides the same set of files as another server. Some servers are so busy that other servers, often in other countries, feature their information to make it more easily accessible to a worldwide audience of users.

Multimedia. A type of computer system capable of displaying several media such as graphics, sound and text.

Natural language. The opposite of controlled vocabulary. It consists of an unlimited vocabulary with no database rules regarding storage of descriptive terms.

Online museums. A collection of art on the World Wide Web which is represented in a digital object format. A digital library of art.

Primary source material. The original text or images created by an author or artist.

Prototype. An original type or project which serves as a model on which later types are based.

Search engine. A program used on the Internet to locate specific information at a Web site by keyword search. A variety of search engines exist (e.g. Yahoo, Infoseek) which maintain an index of Web resources. Certain search engines are good for different kinds of searches.

Text. Written or printed material composed by an author in any number of languages.

Text file. A file containing electronic text.

URL. An abbreviation for Uniform Resource Locator. A URL is an address to a site on the Internet.

Web. A shortened term for World Wide Web.

Web site. An individual site on the World Wide Web consisting of a unique URL address. Most Web sites have a home page or main page, some additional pages and links to other pages.

World Wide Web. A worldwide system of hypertext which uses the Internet as its principal system of transport. Most files are based on hypertext (HTML) and include hypermedia such as text, image and sound.

.zip file. A file that cannot be viewed until it is unzipped. The information has been stored by file compression software and must be "unzipped" by decompression software.

Limitations of Study

Every effort has been made to make this study as comprehensive as possible with no limitations. But early in the project certain limitations became apparent. Because of these limitations the study had to be modified somewhat.

The *first* major limitation is the *scope* of this study. Originally, it was intended to survey the World Wide Web for all the art and literature of the High and Late Middle Ages of Western Christendom. But due to the growing number of digital libraries of art (DLAs) and digital libraries of literature (DLLs), the survey had to be refined dramatically. The scope finally was finally narrowed to include only the art and literature of the early Italian Renaissance. A further limitation has been to choose six major artists and six major authors from this period. Despite every attempt to survey such a small number of works, the project has proved to be insurmountable in terms of time and tedium.

The *second* major limitation is the *type of sites* selected for the survey. The World Wide Web is full of personal Web pages and unauthoritative information. Certain criteria had to be drawn up which could ensure that the digital libraries to be included in this study contained accurate information.

Overall, the criteria required is as follows: (1) digital library must be the project of a national library or archive, a major university or a museum and have an online collection containing works of art or literature of the early Renaissance period; (2) digital libraries may be included if they are a project of a group of scholars (e.g. Online Reference Books for Medieval Studies) or the initiative of an individual under the auspices of a major institution (e.g. Internet Medieval Sourcebook by Paul Halsall at Fordham University); (3) individual initiatives not under the auspices of an institution are generally disqualified from the study unless such sites were the only sites which contained major document or image objects. These sites must have been the recipients of awards from Web site reviewers or the Web developers have some evidence of scholarship or ability; (4) digital library must demonstrate a sign of permanence on the Internet. It was assumed that most initiatives under the auspices of an institution would keep a permanent presence; (5) if any site had all the aforementioned criteria, yet contained a significant number of errors clearly due to carelessness (or lack of authority), it was disqualified for lack of accuracy.

CHAPTER II

LITERATURE REVIEW

Most of the research in digital library development is currently focused towards the creation of these libraries. As a result there has been little attention given to an evaluation of content in studies. What is left to be reviewed in this section then, are research articles and studies which reflect the various aspects of this exploratory survey. As stated earlier, the major purpose of this study is to assess the content contained in digital libraries. The selection of art and literature as subjects to be surveyed shows a concern for the ongoing development of the humanities on the Internet. Finally, there has been some literature devoted to the phenomena of digital libraries in the world of information. This section will focus on literature from all these sources.

As digital libraries continue to be constructed by universities, academic libraries, governments and individuals there must be a growing concern for their content. Certainly current issues such as finding better ways to access information are important, but could some of the problems in retrieval be that there is very little material of *substance* stored in the first place?

At the Computers in Libraries '97 conference certain salient points emerged from the national meeting. Barry Chad states in his conference report that attendees concluded that access to archival and primary source material is a powerful research tool for the end user. But instead of users finding such meaningful content, they often encounter journal

databases that are not full text and a Web 90% full of bad content. End users want data that is fast, cheap and good. The problem is that good data costs money. Even the conference attendees complained of the ineffectiveness of Web searches. Chad noted that the most perceptive presenter was Belgian information specialist Marcel Bauwens who repeatedly emphasized that "content is king."[39]

As early as 1991, Helen Tibbo stated in her ARIST article, "Information Systems, Services, and Technology for the Humanities" that information in hypertext or hypermedia is only as good as its content.[40]

In the April 1995 issue of Communications of the ACM, there appeared some of the most recent articles relating to the ongoing development of digital libraries. The introductory article by Edward A. Fox presents an overview of some of the major projects underway. Many are not due to be completed until the turn of the century.[41] As one surfs the Web and examines various digital library initiatives, most are still "under construction." Some of the faster constructed projects contain links of links only. The better projects are slow, painstaking efforts to digitize text and image into databases.

Certainly some of the problem, especially in the humanities, is using the appropriate descriptors to identify texts and images. Helen Tibbo noted this problem in her previously mentioned article "Information Systems, Services, and Technology for the

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[39] Barry Chad, "Computers in Libraries '97: Report," [World Wide Web server]; available from http://www.clpgh.org/clp/exhibit/cil.html/; Internet; accessed 6 March 1998.

[40] Helen R. Tibbo, "Information Systems, Services, and Technology for the Humanities," chap. in Annual Review of Information Science and Technology, ed. Martha E. Williams, vol. 26 (Medford, N.J.: Learned Information, 1991), 322.

[41] Edward A. Fox et al, "Digital Libraries: Introduction," Communications of the ACM 38, no. 3 (April 1995): 22-28.

Humanities." She notes that it is easier to access information in the sciences where there is a more controlled vocabulary. The difficulty presented in humanities databases is the high incidence of natural language and a multiplicity of descriptive terms.[42] Yet the advantages of presenting humanities materials in a multimedia environment seem to outweigh the disadvantages. In the same article, Tibbo describes hypermedia as a technology that is a potentially revolutionary tool for presentation of knowledge in the humanities. It is a technology "capable of interactive, nonlinear display of textual, graphic, and aural materials . . . a radically new type of 'holistic textbook' well suited to the artifactual and multifaceted nature of many humanistic subjects."[43]

Art remains a difficult area of the humanities to store and retrieve. Marcia Reed discusses some of the aspects which characterize electronic resources in art history in her 1992 Library Trends article. She notes that the first books on art were published during the Italian Renaissance thus beginning the literature of the field. But primarily, the original work of art itself is the original source material. In this way art is different from other mediums as images are the primary subject.[44] Retrieval problems can become complex as the descriptions of art objects may vary greatly. The artist may be known by different names (e.g. Cimabue or Cenni di Pepi). Dates of works are often in doubt. Many works have no specific title and exist under a number of variant titles. Works can also be titled by foreign language names. In other cases the authorship of certain works is unclear. All of these pose special problems to the proper identification of works being stored in an image

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[42] Tibbo, 299.

[43] Ibid, 287.

[44] Marcia Reed, "Navigator, Mapmaker, Stargazer: Charting the New Electronic Sources in Art History," Library Trends 40, no. 4 (1992): 733-34.

database.[45]

Efforts to digitize text began as early as 1949 with Fr. Roberto Busa's innovative project Index Thomisticus finally completed in 1980. It consists of a sixty volume index of the eight million words found in the works of St. Thomas Aquinas.[46] The Center for Electronic Texts in the Humanities (CETH) has been one of larger players in developing and maintaining standards for text encoding. In addition, members of various humanities computing associations developed the Text Encoding Initiative (TEI). It is a common standard of text encoding that text archives worldwide are encouraged to comply with. CETH's mission is to promote the creation and dissemination of high quality texts in the humanities.[47]

Many pilot projects have been underway for some time. Already mentioned are the United Nations (UNESCO) Memory of the World Programme, the British Library's Digital Library Programme, and the joint Vatican-IBM Vatican Library Project.

A broader initiative that seeks to provide links to all subject areas of the humanities is the UC Berkeley Humanities and Technology Project. It oversees several initiatives which include the Humanities at UC Berkeley Page, the Department of History and Department of Medieval Studies Page, the Graduate Students Pages (each supports a certain subject area) and several pilot projects in art, history and anthropology.[48]

To conclude this review, a January 1998 article in D-Lib Magazine entitled "The

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[45] Ibid, 753.

[46] CETH, "A Brief Introduction to Humanities Computing and Electronic Text," [World Wide Web server]; available from http://www.ceth.rutgers.edu/Introductory/Material/introtext.html/; Internet; accessed 6 April 1998.

[47] Ibid.

[48] UC Berkeley, "UC Berkeley Humanities and Technology Project," [World Wide Web server]; available from http://ishi.lib.berkeley.edu/; Internet; accessed 23 April 1998.

Perseus Project and Beyond: How Building a Digital Library Challenges the Humanities and Technology" may offer some possible insight into the future of digital libraries in the humanities. Project editor-in-chief Gregory Crane reports of the ongoing development of the project since its inception in 1987. The project has become a prototype for other similar projects. Originally designed to store texts and images of ancient Greek culture, it now features some Roman and Renaissance works.

Crane makes a thoughtful observation about the project and other such projects in the years to come.

> Even now, as our modest digital library on ancient Greek culture finds its way into homes, schools and offices where traditional scholarly publications have not reached, we can see by the patterns of use and the mail that we receive the stirrings of a vast audience, hungry for ideas and for that practice of thought to which we, professional academics, have been privileged to dedicate our lives. Ten year olds read about the ancient Olympics; military officers at foreign posts read Thucydides; bankers examine Greek vases during lunch time pauses in their work, and adult learners in the kitchens of rural homes look up words in our electronic Greek lexicon as they work their way through Plato. Our experience is not unique: our colleagues with World Wide Web (WWW) sites on Gender in Antiquity, Galileo and other topics report evidence of a similarly widening audience and with it a quickening of society's intellectual life. Elementary and secondary education do not figure in the mission statement for the Library of Congress, but its American Memory Project has drawn such broad interest from the general population and from K-12 education that the Library of Congress has found itself challenged to redefine its role in society.[49]

From his revelation it is apparent that even the developers are not sure what the future of digital libraries may hold. They do however continue to work towards the dream of Dr. Vannevar Bush who wrote in Atlantic Monthly in 1948 of his anticipation for scientists to development a machine with associative trails which could contain all the records of the human race.[50]

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[49] Gregory Crane, "The Perseus Project and Beyond: How Building a Digital Library Challenges the Humanities and Technology," D-Lib Magazine (January 1998) [online magazine]; available from [World Wide Web server] http://www.dlib.org/dlib/january98/ 01crane.html/; Internet; accessed 23 April 1998.

[50] Vannevar Bush, "As We May Think," Atlantic Monthly 176, no 1 (1945): 108.

Crane describes, "we see in the digital environment a possiblilty to realize more fully the vision which animated the creation of public libraries in the print world: our long-term goal must be to make accessible, both physically and intellectually, to every human being on this planet the complete record of humanity."[51]

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[51] Crane.

CHAPTER III

METHODOLOGY

An *exploratory survey* method was used to evaluate digital libraries on the World Wide Web for content and other related characteristics. Other surveys of the World Wide Web which have employed a method of content analysis were successful only in identifying the types of materials located. But this study is an ambitious effort to identify by exploratory survey *which* actual works of literature and art exist in digital libraries and *where*, by URL location.

The researcher of this study completed a previous study of the many digital library initiatives on the Web, aiding in the preliminary research for this project. Clearly, many of the formal digital library initiatives currently under development are projects of governments, universities, libraries, museums, archives, corporations and scholarly individuals. For this reason, it was decided that an exploratory study could be feasible as there does not exist an infinite number of digital libraries which contain works of art and literature from the early Italian Renaissance.

After passing into the World Wide Web by way of the three current entry points of search engine, index (or directory) and hyperlink, certain digital libraries began to emerge again and again. This method of location is not as difficult as it is tedious and time consuming. At present though, it remains the only way to make a thorough search of Web resources.

The survey was conducted in two parts. First the DLLs were surveyed, then the DLAs. Although there were similarities in the survey process, some adaptation had to be made according to the medium under study.

Issues of Authority and Coding. As this was an exploratory survey, the only headings on the coding sheet were the names and variant names or variant name spellings of the authors and artists. Downloaded from Britannica Online were articles on each of the twelve Renaissance figures included in the survey. This online encyclopedia listed a summary of most of their major works. Several other books of art and literature (see Sources Cited) were consulted when doubts arose as to the accuracy of a work listed in a digital library. As works were located and checked for authority against the works listed in Britannica Online (and other reference books) the work was added to the coding sheet alphabetically along with the URL location. At times a work appeared which was not listed in the print sources. It could only be assumed this was a minor work not mentioned in the paperbound reference sources.

Regrettably, after a lengthy search of reference works, it was impossible to locate a comprehensive list of all the works by any of the artists or authors. No exhaustive list appears of artists works, not even in the classic authoritative art source Vasari's Lives of the Artists. Additionally, modern scholars have begun to doubt the traditional authorship of certain works from former centuries - - only adding to the confusion of identifying the works properly. A separate coding sheet was used to list all of the digital libraries explored in the survey along with their URLs, even those which resulted in having no works by the representative authors and artists. If a digital library was in a foreign

country, it was listed by its foreign language name.

The particular difficulties of identifying works in the humanities immediately became apparent and posed challenges for how the data was to be recorded on the coding sheet as will be detailed further in the following sections.

Survey of DLLs. In surveying the works of literature, some works appeared in DLLs of Italian servers which were entirely in the original vernacular Italian of the early Renaissance author. At times, on domestic and foreign servers, works appeared in their original Latin as written by the author. Some sites featured the work in two languages. All of this required much in-depth cross checking with Latin and Italian dictionaries and additional reference books listing the works to verify the name of the work in English, in Italian or in Latin. This was to avoid listing the work on the coding sheet as a separate work, when in fact it was the same work as that listed in another language. The language of the electronic text (if not in English) was placed in brackets near the work on the coding sheet. Another difficulty in coding works was that the subtitle of the work may be used as the heading of the work, as only a portion of the larger work was being presented. It then became necessary to find the names of all the subheadings of the work in the particular language of the text in order to identify it properly on the coding sheet. Some works are known by variant names (e.g. Dante's La Divina Commedia is also know as La Commedia). Sometimes foreign language abbreviations in titles of works became problematic. If after lengthy research it was not possible to properly identify the work on the coding sheet, the sample was excluded to ensure accuracy. At times, a digital library listed the title only of a work within a bibliographic list. In such cases where the full text

was not provided, the sample was excluded from survey. Finally, if a work was still "under construction" (as in the case of the Summa theologica of St. Thomas Aquinas) it was indicated on the coding sheet "project incomplete."

Survey of DLAs. In surveying the works of art other challenges were encountered in placing the works on the coding sheet. There are many more DLAs than DLLs. A number of arrangements exist by which these works may be accessed. Some DLAs require that one become a member for a fee to view the work. These digital libraries were immediately excluded from the sample. Some DLAs were carelessly constructed and contained several major errors such as attributing the wrong artist to a work or providing the wrong place of the work's actual location. In such cases, the digital library was deemed to be lacking in authority and excluded from the survey. The largest difficulty in identifying works of art on the coding sheet was identifying it by a common name. Every effort was made to find the most common name by which the work is known and to place all the same works located in DLAs under that heading on the coding sheet. Sometimes a piece of art was a panel off of a larger work, or a painting which was part of a cycle of frescoes. Always, careful research was conducted so that the work could be identified alphabetically within the series of paintings in which it belonged (e.g. Giotto's fresco cycles Legend of St. Francis). At times the artist composed an almost identical copy of the work at another chapel or a similar panel or triptych was presented to a number of churches. To further avoid confusion over the identity of the work, it was necessary to include on the coding sheet the present location of the work (e.g. Uffizi Gallery, Florence or Basilica of San Francesco, Assisi). Only in one DLA, the National

Gallery of Art in Washington, did the digital library show a sample of their collection and then have a search engine to locate all the other works contained in their collection. At this site it was necessary to not only search by index, but to enter the names and variant names and or spellings of the artists in the survey to locate any possible works at the site.

Some digital libraries provided links to an electronic text of a work as a .zip file or at a gopher site. These works were not included in the survey. Only HTML documents on the World Wide Web were included. Also, some digital libraries offered mirror sites. Only the principal site was used in such cases and the mirror sites excluded.

CHAPTER IV

ANALYSIS OF DATA

The results of this exploratory survey yielded a large quantity of data. Due to the size of some of data tables, many had to be placed in the Appendix. Although the subject nature does not lend itself to considerable quantitative analysis, the findings do provide a number of insights about the qualitative aspects of digital libraries as they presently exist on the World Wide Web.

Attempting to survey digital libraries of two different mediums, art and literature, presented some differences in the way information was recorded and identified. To avoid confusion, similar data tables of art and literature will be discussed separately. When possible, however, the combined DLLs and DLAs will be discussed together for comparative reasons.

Lists of Digital Libraries of Literature and Art included in Survey

Separate lists of all the DLLs and DLAs included in the survey were maintained to provide a record of which sites were explored. Included in the lists were all digital libraries possibly containing works from the early Italian Renaissance. At the end of each list are the URLs of sites containing hyperlink indexes to digital libraries. These too were utilized in the survey. The lists are invaluable tools for further research as each contains an exhaustive list of digital libraries devoted to works of either art or literature.

Appendix A. ***List of Digital Libraries (Literature) included in Survey with URL of Main Page.*** After extensive searching for DLLs containing works of the early Italian Renaissance a total of 52 sites were located (see appendix A). Only items 1-36 were actual DLLs which contained texts, while items 37-52 were digital libraries with *indexes* providing hyperlinks to related digital library sites. Not all of the sites listed in appendix A contained works by the selected authors. Appendix Q provides a list of the 28 DLLs which actually contain works by the selected authors.

Appendix B. ***List of Digital Libraries (Art) included in Survey with URL of Main Page.*** Appendix B shows the results of an extensive search for DLAs. Only 30 art sites were located (compared to the 52 sites for literature). Of the 30 sites, only 18 were actual digital libraries, while the other 12 sites were *indexes* to DLAs. Many more DLAs appeared in hits, but were dead links. It is certain that a serious collection of digital art requires considerable server space and thus a serious commitment on the part of the Web developer. Note that appendix R identifies a list of the 18 DLAs which actually contain works by the six selected artists.

Works of Authors and Artists Located

In the next sections, appendix C through appendix H present information about the location of all known works of the selected authors, while appendix I through appendix N give similar information for works of the selected artists.

In appendix C through appendix H, tables showing the location of all known works of the selected authors is provided. This was the major focus of the exploratory

survey. In each table the works are listed alphabetically in the name of the original language they were composed (with the English or Italian translation in parentheses). Below the work is the name of the DLL containing the work. The specific language(s) of the text is located to the right in brackets. Many texts located in this study are in their original language of composition - - either Italian or Latin. Often English translations were provided. Finally the exact URL location of the work is listed beneath the name of the DLL for access to the work on the World Wide Web. In some cases a number of sites hosted the work. In those cases, all DLLs containing the work are listed alphabetically by site name. In cases where the text was available at multiple sites, the findings often resulted with texts in multiple translations.

Appendix C. ***List of Digital Texts Located by Author: Alighieri, Dante.***

Appendix C shows the works of Dante Alighieri (1265-1321) currently available on the World Wide Web. A total of 7 works of Italy's most beloved poet were located representing a variety of his works from prose to poetry. Under his work, Rime a total of 77 of Dante's individual poems are located at the Italian digital collection Duecento. Bibliotheca Augustana (a server devoted to works in Latin) contained many of Dante's Latin works. His most famous work, La Divina Commedia, was available in its original Italian vernacular and English translation. Columbia University's server devoted a whole DLL to Dante as part of its academic curriculum program. Several works are found at their site, ILTweb Digital Dante. It was a common finding in this study to discover texts placed in DLLs by university departments of classical studies, Italian studies, language and literature. Project Gutenberg, one of the oldest DLLs, also included the Divine Comedy

in English.

Appendix D. ***List of Digital Texts Located by Author: Aquinas, St. Thomas.***

Appendix D reveals the various works available by the Italian scholastic philosopher, St. Thomas Aquinas (1225-1274). Although he was a prolific author of some 80 works, many of the works are not currently available in digital libraries. Certainly the length and complexity of many of his writings could contribute to the current shortage of his digital works. The fact that the Summa theologica project (in Latin) at Bibliotheca Augustana is still incomplete indicates the time and careful work necessary to mount an accurate text of a work. A total of 11 works were located by Aquinas. Departments of philosophy and religion, such as Wheaton College and the University of Notre Dame have provided digital access to the larger works of Aquinas, such as Summa theologica and Summa contra gentiles. A lesser work, Catena aurea (item 2) was located at St. Michael's Depot in Australia, where a growing number of classical scholarly works continue to appear. The Web developer there promises more works by Aquinas. Another private organization, New Advent, provides a full text of Summa theologica. The New Advent site, under direction of Kevin Knight, is ambitiously building the first digital Catholic Encyclopedia with the help of many volunteers. This site shows the valuable contribution individuals have made in digital text sites. Finally, a number of Aquinas's famous Latin prayers and hymns (items 1, 6, 7-8 and 11) are found at the site Catholic Resources on the Net. This is an individual initiative sponsored by an institution - - Carnegie Mellon University.

Appendix E. ***List of Digital Texts Located by Author: Boccaccio, Giovanni.***

Appendix E lists the works located by Giovanni Boccaccio (1313-1375). Il Decamerone

remains his principal work along with some lesser known works. The text was located in Italian and English at Brown University's Department of Italian Studies site, Decameron Web. Decameron Web is an excellent prototype of how multimedia can aid in interdisciplinary studies. This colorful site draws from a number of subject areas such as art, Italian history, literature and religion. The Italian Antologia della Letteratura Italiana features the same work in Italian only. ILTweb Digital Dante, mentioned earlier, lists the work as a related link to the study of Dante, as some of Boccaccio's works surrounded the subject of Dante and his life and works.

Appendix F. ***List of Digital Texts Located by Author: Francis of Assisi, Saint.*** A surprising find was some 36 original works by St. Francis of Assisi (1182-1226) - - Italy's famous mystic, poet and religious founder. Appendix F lists various types of literature of the saint. Letters, sermons and rules of his order are featured along with some of his famous poems or *laudi.* A large number of the texts are found at the Franciscan Archive, a very comprehensive site developed by an individual in the USA. Additionally, the Ordine dei Frati Minori Cappucini site contained a good number of works by the saint. This site is authored by the Capuchin Franciscan religious order in Italy. To illustrate the exhaustiveness of this exploratory survey, attention is drawn to St. Francis's "Sermon to the Birds" located at an unusual location for such a document - - The History Place - Speeches archive (item 33).

Appendix G. ***List of Digital Texts Located by Author: Jacopone da Todi.*** The famous Poesia religiosa (107 mystical poems) of Blessed Jacopone da Todi (c.1230-1306) are located at the Italian site Duecento. Also his famous poem Stabat mater dolorosa

(item 3) is located at Our Lady of Sorrows site in Australia as shown in appendix G. Several hits emerged for Stabat mater dolorosa in music related sites as it has been used by many classical composers. However, the full text was not available at these sites. It needs to be mentioned that the full Latin-Russian text was located at a site in Russia by doing a search engine query of the work in Latin. It was the first Russia site (with Cyrillic alphabet) encountered in any Web search. Needless to say the only thing that was decipherable was the Latin text and the rest appeared as special type characters. It would have been included, but soon afterwards the site suddenly disappeared from its server.

Appendix H. ***List of Digital Texts Located by Author: Petrarch, Francesco.***

A total of 6 works of Francesco Petrarch (1304-1374) were located as shown in appendix H representing most of his major works. The works A Self Portrait (item 1), De sui ipsius et multorum ignorantia (item 2) and Secretum meum: Dialogue I (item 6) are located at the English Literature server at San Diego State University - - Translations of Chaucer, Petrarch, and others. Petrarch's Il Canzonieri (item 3) is also available at Liber Liber: la biblioteca telematica which is an Italian version of Project Gutenberg. It is also known by the name Project Manuzio (named after the 16th century Venetian publisher Manuzio who improved the printing techniques of Johannes Gutenberg). Il Canzonieri is also located at Richard's Poetry Library, an ambitious collection of poetry from all literary periods sponsored by UC Davis. Two other sites merit mention as well, both of which contain Petrarch's Letters (item 5). The Internet Medieval Sourcebook, sponsored by Fordham University under the authorship of Paul Halsall, features an impressive collection of works from the Medieval and Renaissance periods. The Hanover Historical Texts Project is a

project undertaken by Hanover College. The college hopes to digitize a large number of texts in history and the humanities from all time periods. The current list is arranged by geography, by period, by subject and by author.

In appendix I through appendix N, information is presented about the location of all known works of the artists. This was the major focus of this exploratory survey. In each table the works are listed alphabetically. The actual location of the work is denoted to the right in brackets. Most works in this study are paintings located in museums, or more commonly they are frescoes found in churches or public buildings. Below the work is the name of the digital library containing the work. The exact URL of the work is listed beneath the name of the digital library for access to the work on the Internet. In some cases, the work was located in more than one digital collection. In the case of multiple sites, the digital library sites were listed alphabetically beneath the work. Occasionally a site provided two views of the same work (often with a close up of a certain image aside from a view of the total work). This accounts for occasions when two URLs are listed below a digital library's name.

Appendix I. ***List of Digital Art Located by Artist: Cimabue.*** Appendix I shows that 17 works of Cimabue (c. 1240-1302) are located in DLAs. Most all of his known works are represented on the World Wide Web. Art historiographers assert that only a small number of his works have survived to this century. Most famous are his numerous frescoes on the walls of the Upper and Lower Church of San Francesco, Assisi (items 1-3, 7-8, 10 and 13-16). Of these, Cimabue's Madonna Enthroned with the Child, St. Francis and four Angels (Lower Church, San Francesco, Assisi) has given the world one of its

most enduring images of St. Francis. The fresco Crucifixion, located in the south transept of the Upper Church, Assisi was completely destroyed in the recent 1997 Italian earthquake during a collapse of the upper wall. Another major work, Crucifix (item 5) is located at San Domenico, Arezzo. Some paintings are displayed at the Uffizi Galley (item 11), the Louvre (item 17) and the National Gallery of Art (item 9).

Appendix J. ***List of Digital Art Located by Artist: Duccio di Buoninsegna.***

Appendix J shows that 15 works are contained in digital libraries by the artist Duccio (c.1255-1319). His principal work, Maesta Altarpiece: Madonna with Angels and Saints (items 10 and 11) is located at the cathedral museum of the Duomo in Siena. This major altarpiece consisted of 26 scenes of the teaching and passion of Christ painted on the reverse. The altarpiece was split in A.D. 1795 and some of the separate works can be identified by their location at Museo dell'Opera del Duomo in Siena (items 1, 4-7, 13, 15 and 17). His other major work, Rucelli Madonna (Uffizi Gallery, Florence) is not currently available on the Web. Several smaller works, including pieces of the Maesta, are scattered in various museums worldwide (items 2-3, 8-9, 12, 14 and 16) .

Appendix K. ***List of Digital Art Located by Artist: Giotto di Bondone.***

Appendix K gives the location of 155 works of the prolific Giotto (c.1267-1337). Due to his prominence in the art world, online museums have given an outstanding representation of his works in digital form. Multiple locations exist for his more famous works, while every effort has been made by developers to present his more obscure works also. Where his works are painted as a series of fresco cycles, the works are listed in the table by cycle, then alphabetically by name of work. Items 18-45 contain digital images of 28 frescoes

from the famous Legend of St. Francis cycle located in the upper church of San Francesco in Assisi. Items 66-98 list works from two similar fresco cycles both entitled Scenes from the Life of Christ. One cycle was painted for the Lower Church, San Francesco in Assisi while the other cycle was completed at the Capella Scrovegni, Arena Chapel in Padua. To avoid confusion in alphabetization, these works are interspersed but can be differentiated by their designated location in Assisi or Padua. Items 99-104 show Scenes from the Life of Joachim, while items 105-8 depict Scenes from the Life of Mary Magdalene. Located at the Bardi Chapel, Santa Croche, Florence are Scenes from the Life of St. Francis (items 109-16). At the Peruzzi, San Croche, Florence are Scenes from the Life of St. John the Baptist (items 117-19) and Scenes from the Life of St. John the Evangelist (items 120-22). Items 123-31 show Scenes from the Life of the Virgin, located at Capella Scrovegni, Arena Chapel, Padua. In the Upper Church, San Francesco, Assisi are located Scenes from the New Testament (items 132-34) and Scenes from the Old Testament (items 135-36). Finally, the fresco cycle of the Seven Vices (items 137-43) and the Seven Virtues (items 144-50) are in the Capella Scrovegni, Arena Chapel, Padua. In addition, several small panels and polyptychs are attributed to Giotto and are found in the digital libraries for online viewing.

Appendix L. ***List of Digital Art Located by Artist: Lorenzetti, Ambrogio.***

Appendix L shows the 6 works found by the artist Ambrogio Lorenzetti (c.1290-1348). He is best known for his fresco cycles Good Government and Bad Government (items 1-3) at Palazzo Publico in Siena which depict early Renaissance life in Siena. He is also famous for his painting Presentation in the Temple (item 5) found at the Uffizi Gallery,

Florence. His other well known work, Annunciation, located at the Pinacoteca, Siena is not yet available on the Web. Nonetheless, most of Ambrogio's works have been represented.

Appendix M. ***List of Digital Art Located by Artist: Lorenzetti, Pietro.*** Appendix M describes the location of the works of Pietro Lorenzetti (c. 1280-1348). His frescoes in the Lower Church, San Francesco, Assisi (items 2, 4, 6, 9, 14 and 15) are represented. Also his famous Madonna and Child (item 10) located at Pieve di Santa Maria, Arezzo and Pietro's final work, Birth of the Virgin (item 1) located at Museo dell'Opera del Duomo, Siena are both included in the survey findings.

Appendix N. ***List of Digital Art Located by Artist: Martini, Simone.*** Appendix N gives the location of 23 of the works of Simone Martini (c.1284-1344) representing most all of his known frescoes. His earliest work, Maesta in the Sala del Mappamondo at the Palazzo Pubblico in Siena is not available yet. Several of his notable altarpieces have been included including St. Louis of Toulouse Gives Robert of Anjou the Crown (item 19). The first Sienese painting not of a religious nature is Martini's Guidoriccio de Fogliano goes to Siege of Montemassi at the Palazzo Pubblico, Siena (item 9). Several of his frescoes from the Lower Church, San Francesco, Assisi are included (items 5-8, 12-18 and 20-21).

Frequency of Works in Digital Libraries by Individual

Although it is difficult to derive much statistical meaning concerning the frequency of works located by author or artist, the statistic was gathered for informational purposes.

As discussed in the background section, some artists and authors were more prolific than others. Nonetheless, it is helpful when analyzing the development of content in DLLs and DLAs to know the statistics surrounding various authors and artists.

Table 1. ***Frequency of Authors Works in Digital Libraries (Literature).*** The figures in table 1 can be somewhat misleading. It is difficult to measure a "work". A book such as Summa theologica is truly a work. But a hymn of Aquinas such as Lauda sion salvatorem is also listed as a work in appendix D. These were listed as separate works since they as such in digital libraries. It could not be established if the poems by Dante and Jacopone are collected poems under a single work or not. So Dante's 77 poems were listed under his work Rime, while Jacopone's 107 poems were listed under his work Poesia religiosa. Table 1 shows that works of Francis outnumber works of the other authors. Surprisingly, only one work by Boccaccio appears in DLLs. Dante and Aquinas both have 11 works. A total of 68 works appeared in DLLs for the selected authors.

TABLE 1

FREQUENCY OF AUTHORS WORKS IN DIGITAL LIBRARIES (LITERATURE)

Authors	No. works located
Alighieri, Dante	11
Aquinas, St. Thomas	11
Boccaccio, Giovanni	1
Francis of Assisi, St.	36
Jacopone da Todi	3
Petrarch, Francesco	6
Totals	68

Table 2. ***Frequency of Artists Works in Digital Libraries (Art).*** Table 2 shows the frequency of works located for each artist in DLAs. The following number of works were located for each artist in descending order: Giotto (155), Martini (23), Cimabue (17), Duccio (17), P. Lorenzetti (15) and A. Lorenzetti (6). Due to the fact that some artists were not as prolific as others, it is not relevant to place these numbers in percentages. Clearly, Giotto's works double the combined number of works of his contemporaries. A total of 233 works appeared in DLAs for the selected artists.

TABLE 2

FREQUENCY OF ARTISTS WORKS IN DIGITAL LIBRARIES (ART)

Artists	**No. works located**
Cimabue	17
Duccio	17
Giotto	155
Lorenzetti, A.	6
Lorenzetti, P	15
Martini	23
Totals	233

Frequency of Works of Individuals by Digital Library

Table 3. ***Total Frequency of Works in Digital Libraries (Literature).*** A total of 152 works were located by the selected authors in 28 DLLs on the World Wide Web. The total figure includes multiple works by the same author at different sites. If a the text of a work was located in multiple languages, it was counted separately. The largest number of works are located at Franciscan Archive with 54 works (36%). This is followed by 27

works at Ordine dei Frati Minori Cappuccini (18%). Both DLLs contained works almost exclusively of St. Francis of Assisi. This is an example of how a digital library devoted to a single author can affect statistics. The works of the other authors were spread out among the other 26 DLLs. Only the Biblioteca Augustana exceeded 5% of the total works. This German DLL features Latin works by Aquinas, Dante and Francis.

Part of the reason the statistics at DLLs in this category of total frequency of works in digital libraries is so skewed is that the literary works of the authors are of such a diverse range of early Italian Renaissance literature. Consequently, sites devoted to works of Latin have digitized some Latin works of the period, while sites devoted to Italian literature have devoted space to Dante, Boccaccio and Petrarch. Religious sites of Franciscan spirituality have devoted considerable time to developing DLLs of Franciscan texts, while departments of theology and philosophy have digitized the works of Aquinas. Lastly, the many Italian sites have developed digital libraries to house the rich repository of Italian literature which is their proud legacy. It should be noted that the figure at the Italian site, Duecento would have been significantly higher (186 instead of 4) if the 77 poems of Dante and 107 poems of Jacopone would have been counted as separate works. The percentage of works located at Duecento would then amount to 56% - - over half - - of all the works of the selected authors. In this case, the Italian servers would contain most of the works of literature from the early Italian Renaissance. Table 3 follows on the next page.

TABLE 3

TOTAL FREQUENCY OF WORKS
IN DIGITAL LIBRARIES (LITERATURE)

Name of DLL	No. of works	Percentage
Antologia della Letteratura Italiana	5	3
Bibliotheca Augustana	11	7
Catholic Prayers (at Webdesk)	6	4
Catholic Resources on the Net	5	3
Christian Classics Ethereal Library	1	0
Classics Page at GMU	3	2
Decameron Web	1	0
Duecento	4	3
First Modern Scholar & Man of Letters	1	0
Franciscan Archive	54	36
Hanover Historical Texts Project	1	0
The History Place - Speeches	1	0
ILTweb Digital Dante	8	5
International Franciscan Fraternity (IFF)	3	2
Internet Medieval Sourcebook	3	2
Jacques Maritain Center, U. of Notre Dame	1	0
Liber Liber: la biblioteca telematica	3	2
Medieval Sources in Translation	3	2
New Advent Catholic Website	1	0
Our Lady of Sorrows	1	0
Project Gutenberg	1	0
Project Muse	1	0
Ordine dei Frati Minori Cappuccini	27	18
Richard's Poetry Library	1	0
Stephen Loughlin's Homepage - St. Thomas Aq.	1	0
St. Michael's Depot	1	0
Translations of Chaucer, Petrarch, and others	3	2
Vita, Morte, Religione	1	0
Total	152	100

Table 4. ***Total Frequency of Works in Digital Libraries (Art).*** A total of 495 works were located by the selected artists in 11 DLAs on the World Wide Web. The total figure includes multiple works by the same artist at different sites. A total of 162 works are located at Web Gallery of Art, Hungary constituting 33% of the total works located in the survey. The only other larger number to compare with Web Gallery was Christus

Rex, which contained 150 or 30% of the total works of the artists. Still, some nice collections of early Italian Renaissance art were located with 54 works at Assisi - Umbria - Italia (Italy) - Virtual tour (11%), 46 works at CFGA - A Virtual Museum (9%) and 44 works at Renaissance Art at ANU (9%). The other DLAs contained less than 5% of the total works surveyed.

TABLE 4

TOTAL FREQUENCY OF WORKS IN DIGITAL LIBRARIES (ART)

Name of DLA	No. of works	Percentage
Assisi - Umbria - Italia (Italy) - Virtual tour	55	11
CGFA - A Virtual Art Museum	46	9
Christus Rex	150	30
Citta dell'Arte	21	4
Florence Art Guide	2	0
Galleria degli Uffizi	2	0
Monte dei Paschi - Collection	1	0
National Gallery of Art, Washington	6	1
Renaissance Art at ANU	44	9
Web Gallery of Art, Hungary	162	33
Web Museum, Paris	6	1
Total Works	495	100

List of Digital Libraries Containing Works

The next section includes a list of the DLLs (appendix O) and DLAs (appendix P) which actually contained works by the selected artists and authors. A more in-depth record of the characteristics surrounding these digital libraries was kept to ensure the authority of the sites and in order to gain more statistical data surrounding these sites. The categories of digital library characteristics were the same for both DLLs and DLAs.

Digital libraries were identified by (1) name of site, (2) URL, (3) sponsor, (4) type, (5) site language, and (6) country. An additional category was included in the DLL record, the language of e-texts. The name of site gives the name of the digital library. The URL indicates the address of the library's main page. The sponsor is the name of the Web developer and the institution which provides the server (when applicable). The category of type specifies the kind of site which exists. The designated categories are private organization, individual, individual sponsored by institution, corporate, academic, government, library/archives or museum. The site language reflects the language of the site. This was a very problematic area in the study as some sites do not have an English translation page. Many sites were in Italian only. In the list of DLLs, a category of language of e-texts was included. This lists the languages of all possible texts at the site, including those not by the selected authors. Finally, the country category denotes the country location of the server.

Appendix O. ***List of Digital Libraries (Literature) with Works by Authors.*** Appendix O lists the 28 DLLs which contain works by the 6 selected authors. Tables 8, 10 and 11 discuss the characteristics of language in greater detail. Table 12 and 14 give an analysis of data related to the country location of DLL servers.

Appendix P. ***List of Digital Libraries (Art) with Works by Artists.*** Appendix P lists the 11 DLAs which contain works by the 6 selected artists. Tables 9 and 10 discuss the characteristics of language in greater detail. Table 13 and 14 give an analysis of data related to the country location of DLA servers.

Table 5. ***Type of Digital Library (Literature).*** The statistics in table 5 support the belief that most academic institutions are responsible for the greater number of pilot projects of electronic text. Of the 28 sites containing texts, 16 (57%) were academic sites. The other types of sites appeared much less frequency. Texts were located at 5 private organization sites (18%) and 4 individual initiatives (14%). Individuals sponsored by an institution constituted 7% of the sites while corporate sites only constituted 4% of the servers featuring DLLs. Zero texts (0%) were located in sites sponsored by government, library/archives or museum. The reason for this varies. Government servers mostly offer government information. Museums are much more prevalent in DLAs as will be noted in the analysis of the art table. Finally, library/archives are currently preserving more brittle, archival material for viewing. Certainly when the IBM-Vatican Library Project is completed, one could hope to view some of the original manuscripts written in the hand of Aquinas, Dante or Francis.

TABLE 5

TYPE OF DIGITAL LIBRARY (LITERATURE)

Type of Digital Library	**#**	**%**
0. Private Organization	5	18
1. Individual	4	14
2. Individual sponsored by institution	2	7
3. Corporate	1	4
4. Academic	16	57
5. Government	0	0
6. Library/Archives	0	0
7. Museum	0	0
Total	28	100

Table 6. ***Type of Digital Library (Art).*** Table 6 shows that most of the sponsors of DLAs are corporate (36%), followed by individual sponsored by an institution (27%), museum (18%), academic (9%) and private organization (9%). Again, there was no representation for the categories of government and library/archives in this study. From an closer observation of the World Wide Web during the survey, it was observed that some of the commercial Italian sites were developed to promote Italian tourism. The next highest category, individual sponsored by an institution, reflects two realities in most DLAs at present. First, the best developers seem to be dedicated, scholarly individuals as opposed to institutions. But, an individual can rarely pay for the server space. Many institutions are pleased to offer space to such fine collections as, for example, Carol Gerten's Fine Arts (CFGA) and Web Gallery of Art, Hungary.

TABLE 6

TYPE OF DIGITAL LIBRARY (ART)

Type of Digital Library	#	%
0. Private Organization	1	9
1. Individual	0	0
2 Individual sponsored by institution	3	27
3. Corporate	4	36
4. Academic	1	9
5. Government	0	0
6 Library/Archives	0	0
7. Museum	2	18
Total	11	100

Table 7. ***Type of Digital Library (Art and Literature).*** Table 7 shows that when combining the statistics of DLAs and DLLs in this study, most of the sponsors were

academic institutions (44%), followed by private organizations (15%), corporate (13%), individual sponsored by an organization (13%), individual (10%) and museum (5%). Despite the low percentage of academic sponsored DLAs, academic institutions still lead in digital library development overall by a significant margin.

TABLE 7

TYPE OF DIGITAL LIBRARY (ART & LITERATURE)

Type of Digital Library	#	%
0. Private Organization	6	15
1. Individual	4	10
2. Individual sponsored by institution	5	13
3. Corporate	5	13
4. Academic	17	44
5. Government	0	0
6. Library/Archives	0	0
7. Museum	2	5
Total	39	100

Language of Digital Library Site

Tables 8-11 provide data regarding the language of the DLLs and DLAs. Table 8 give statistics for DLLs only, while table 9 gives data for DLAs. Table 10 provides combined data from tables 8 and 9. Table 11 gives data regarding the language of e-texts in DLLs.

Table 8. ***Language of Digital Library Site (Literature).*** Table 8 shows the site language of the DLLs (as opposed to the language of the electronic texts, shown in table 11). Eighty-six percent of the sites were in English making navigation of the site and identification of the works easier from an English-speaking perspective. Italian pages

C1

were located at 25% of the sites, 7% features sites in Latin and 4% were in German. English was included in 86% of the sites, while 11% of the pages were without English. One language only was present at 75% of the DLLs, while 25% of the sites featured more than one language. These findings are meaningful as that indicate that English is the predominant language on the World Wide Web, if this sample reflects the larger whole of the Web. The fact that 11% of the sites did not include English slowed the work of the survey considerably, although it offered the excitement of conducting research in a foreign language. The other significant statistic is the finding that 25% of the DLL sites had more than one site language, while the remaining 75% provided access in only one language. This statistic certainly gives hope that the number of multiple language sites will increase.

TABLE 8

LANGUAGE OF DIGITAL LIBRARY (LITERATURE)

Language [§]	#	%
English	24	86
Hungarian	0	0
Italian	7	25
Latin	2	7
German	1	4
with English	24	86
without English	3	11
one language only	21	75
more than one language	7	25

[§] Language of e-texts appears in table 11

Table 9. ***Language of Digital Library Site (Art).*** Table 9 shows the language available at the various DLAs. English was the predominant language at 82% of the sites, while 55% were in Italian and 9% in Hungarian (although the Web Gallery of Art,

Hungary offered pages in English and Hungarian). English was available at 82% of the sites, while at 18% it was not. One language only was present at 55% of the DLAs, while 45% of the sites featured more than one language. The presence of multiple languages was almost doubled at the DLAs (45%) as opposed to the DLLs (25%) shown in table 8. Also, the data shows that less site languages are present at DLA sites (no German or Latin as found in the DLLs under study).

TABLE 9

LANGUAGE OF DIGITAL LIBRARY (ART)

Language	**#**	**%**
English	9	82
Hungarian	1	9
Italian	6	55
with English	9	82
without English	2	18
one language only	6	55
more than one language	5	45

Table 10. ***Language of Digital Library Site (Art and Literature).*** The combined statistics for language of digital libraries did not vary that much from the individual statistics in table 8 and table 9. The most common language remains English (85%), followed by Italian (33%), Latin (5%), Hungarian (3%) and German (3%). Again, these statistics do not reflect the language of the electronic texts located in DLLs shown in table 11. Table 10 shows that overall a combined 85% of the sites contained English and 13% did not. One language only was present at 69% of the combined sites, while 31% of the sites featured more than one language.

TABLE 10

LANGUAGE OF DIGITAL LIBRARY (ART & LITERATURE)

Language	#	%
English	33	85
Hungarian	1	3
Italian	13	33
Latin	2	5
German	1	3
with English	33	85
without English	5	13
one language only	27	69
more than one language	12	31

Table 11. ***Language of Digital Library E-Texts (Literature).*** Table 11 shows the various languages represented in the digital e-texts appearing at the sites which contain works by the selected authors. English texts were available at 75% of the sites, while 32% of the sites featured texts in Italian and 29% featured texts in Latin. As noted in the background information section of the paper, the authors of the early Italian Renaissance wrote in both Latin and Italian, depending upon the subject nature of the work. The Italian vernacular was just coming into existence in the world of literature. Although the next statistics do not pertain to the texts of the selected authors located, the DLLs did feature works of other authors in various languages as follows: French (4%), German (4%) and Spanish (4%). All of these statistics are attributed to the site Internet Medieval Sourcebook. Table 11 follows on the next page.

TABLE 11

LANGUAGE OF DIGITAL LIBRARY E-TEXTS (LITERATURE)

Language	#	%
English	21	75
French	1	4
Italian	9	32
Latin	8	29
German	1	4
Spanish	1	4

Server Location by Country

Table 12. ***Server Location by Country (Literature).*** Of the 28 DLLs which contained texts of the selected authors, 68% of the DLLs are on servers located in the United States. The next largest number was Italy with 6 (21%), followed by Australia with 2 or 7% of the sites. Germany featured 1 site devoted to Latin texts (4%). Although France and Hungary featured sites of digital art, they provided 0% works of literature being surveyed.

TABLE 12

SERVER LOCATION BY COUNTRY (LITERATURE)

Country	#	%
Australia	2	7
France	0	0
Germany	1	4
Hungary	0	0
Italy	6	21
USA	19	68
Total	28	100

Table 13. ***Server Location by Country (Art).*** In examining the previous statistics of DLLs, most servers were located in the USA. In the case of art of the early Italian Renaissance, Italy has developed the most DLAs with 45%, followed by the USA (27%), Australia (9%), France (9%) and Hungary (9%).

TABLE 13

SERVER LOCATION BY COUNTRY (ART)

Country	#	%
Australia	1	9
France	1	9
Hungary	1	9
Italy	5	45
USA	3	27
Total	11	100

Table 14. ***Server Location by Country (Art and Literature).*** Table 14 shows that of the 39 combined DLAs and DLLs containing works of early Italian Renaissance artists and authors, 56% of the servers were located in the USA and 28% in Italy. Australia represented 8% of the combined sites. France, Germany and Hungary have equal numbers at 3%. Numerically, the USA had 22 digital libraries while Italy had 11. This indicates a significant contribution to overall digital library development on the part of an individual European country such as Italy, which is comparatively smaller than the United States in size and population. The figure is an obvious demonstration of the Italian effort to promote and share its rich cultural heritage of art and literature via the World Wide Web. Table 14 follows on the next page.

TABLE 14

SERVER LOCATION BY COUNTRY (ART & LITERATURE)

Country	#	%
Australia	3	8
France	1	3
Germany	1	3
Hungary	1	3
Italy	11	28
USA	22	56
Total	39	100

CHAPTER V

SUMMARY AND CONCLUSIONS

Despite efforts to narrow the scope of this study, the results still yielded a large quantity of data to analyze in terms of the research objectives. The *major* reason the study was undertaken was to determine to what extent digital libraries were being developed in terms of specific *content*. Because it was determined that this measurement could only be accurate by an complete survey of the works of particular authors or artists, the *exploratory survey* method was selected. With the impossibility of surveying the entire population of digital libraries for specific content, the scope was narrowed to a particular period of cultural achievement as recorded in digital libraries - - the early Italian Renaissance. To gain insight into the various mediums of these libraries as they currently exist - - DLLs and DLAs, both the major authors and artists of this period were selected for evaluation.

It was hoped that the results of this study could represent a sample of the larger population of digital libraries containing works of authors and artists from all periods. As it is difficult to provide a measure of this without further research, it suffices at present to observe the findings as representative of common trends which exist in the total population of digital libraries. Many of these trends reflective in the data are related also to the general objectives of the study, which will be discussed later in this section.

Summary of Research Study

Major objective. A major reason for undertaking this exploratory study was to assess the current content in digital libraries so as to avoid repetition of resources and to ensure the presence of primary source material for users. Obvious gaps of content were observed as in the case, for example, of multiple sites containing the same works of Giotto, while many of Aquinas's works remain to be available on the Web. Yet, overall, the findings were quite favorable. All the selected authors and artists had works represented at digital sites which were in most cases proportionate to their degree of prolificness. Some difficulty remains with e-texts which are available in only one language, as with the poetry of Dante and Jacopone still available only in Italian.

It is hoped that in time all the works of these authors and artists will be represented. In the case of literature, it will also be necessary make the translations of these works available in various languages. As mentioned earlier, it was difficult to procure an exhaustive list of the works of any of the selected authors and artists, so an exact measurement of the percentage of works represented by each individual is difficult to ascertain from the data. Certainly, the findings of this study can supply developers with information about which works are currently available and where, and which works remain to be digitized.

General objectives. The findings of the study have also focused upon many of the general objectives stated prior to undertaking the research.

First, to provide a study in this area of library and information science research. The importance of conducting research in this area of digital library development is

critical. This is precisely the time to assess the development in terms of content - - when some of the first digital libraries have been completed and many others still remain "under construction." As important as many of the other technical aspects remain in ongoing digital library research and development, there remains a growing concern for content on the part of individual users and those who must supply digital resources to patrons.

Second, to obtain information necessary to build an exhaustive index of all current resources of the early Italian Renaissance. A complete list of the works of the major authors and artists of this period has been gathered in the appendix. It exists as a valuable tool to aid Web developers, researchers and users.

Third, to assess the current progress in digital library development. Although it is difficult to measure progress, this study provides an in-depth analysis of the art and literature from a particular era of the record of humanity. It provides a more precise picture into the future of the world digital library system - - with all its potential and shortcomings. By placing under a microscope a small cross section of the total population of digital libraries, one sees the wonderful opportunities available to users who seek primary source material in the rich environment of multimedia. Yet many shortcomings remain.

Fourth, to illustrate some of the problems of locating information in digital libraries, along with providing insights into the techniques of how to locate it. The arduous and time consuming process of locating works in this survey produced invaluable insight regarding retrieval of digital content. The three conventional points of access remain a slow and unreliable means to locate all available information on the Web.

Indexes are not specific enough to locate works by a particular author or artist. Rather, they are all too often indexes of indexes. Indexes in most cases list only the names of digital libraries, which does not always reflect the nature of their content. Only when one arrives at the main page of the digital library does one have any hope of navigating the site to locate resources. Many poorly organized indexes exist within individual sites. *Search engines* are useful tools, but often cannot locate precise information without using them in conjunction with indexes and hyperlinks as one surfs a number of web pages and sites to locate pertinent information. In this study, search engines were helpful in the preliminary search. They led to general resources (including the generalized indexes mentioned earlier). They failed to provide direct access to specific works. *Hyperlinks* were the most useful means of gaining direct access to specific works. If indexes could be constructed with subject headings hyperlinked to more precise URL location of specific works, hyperlinks could prove an invaluable tool in retrieval. In addition to difficulties which exist in the way indexes, search engines and hyperlinks are currently used to locate resources, the particular way works of the humanities are identified was apparent. Authors, artists, their works and the location of the original works often appeared under variant spellings, variant names or in a foreign language title. In some cases a work had no specific title. Dates of works are often in doubt and vary. Yet, all of these become major obstacles when attempting to locate these items by search engine query. In the case of art queries, it is doubtful how many untrained users would take the time to refer to thesaurus of art, such as the Art and Architecture Thesaurus (AAT). This again underscores the need for different tools to ensure more precise access to resources.

Fifth, to better identify the types of digital collections which incorporate literary

and artistic content material and how it is identified within those collections. The data analysis devoted to specific characteristics of DLLs and DLAs helped to clarify these issues which surround digital libraries. As evidenced by the data, most digital libraries are products of various types of developers and sponsors such as academic, commercial and private. Literature of this era was located in digital library collections of classical studies, foreign language, Italian studies, philosophy, world poetry, theology and in electronic text initiatives. Art was found in the collections of art history, commercial sites of tourism, individual initiatives sponsored by an institution and museums. The arrangement of works within these collections varied greatly according to the objectives of each developer and sponsor. Again, the difficulties surrounding the naming of works in the humanities was observed.

Sixth, to emphasize the importance of works originating from this period and to illustrate the value they hold as part of our world cultural heritage. Certainly, the background section helped to emphasize the importance of works from this period. In reading the sketches of each of the twelve early Renaissance figures, one cannot help but appreciate the value of their works as part of the collective record of our race. The various fields of the humanities which included these works in their digital collections cover a broad range of subject areas - - art, history, linguistics, literature, philosophy and religion. These are timeless works of art and literature which help future generations understand Italian culture from the 13th to mid-to-late 14th century. Above all, the unique thought and fresh artistic techniques of the great literary and artistic men of this period continue to be incorporated into the standards of modern art and literature today.

Conclusion and Recommendations

Aside from the more methodological aspects to be summarized in this study, it bears mentioning that something emerged on a deeper and more subjective level in the eyes of this researcher - - a kind of vision or concept regarding the *nature of digital libraries.*

Nature of Digital Libraries

After removing all the trappings of the digital environment, the way information is recorded, organized and accessed is not unlike the way information has been conveyed in the world of books and traditional libraries over the centuries. The new authors and publishers are the Web developers and sponsors; the new reference librarians are the human indexers and search engine developers; and the users remain the same group of patrons who enjoy browsing, are unsure of precise subject headings and want fast and easy access to relevant information.

It was foreseen by early visionaries such as Bush and Licklider that the world of the book would eventually give rise to the world of the digital environment. But what they could not foresee was *how*. In reviewing much of the literature of library and information science, there appears somewhat of a tendency to think that the digital revolution has changed all the traditional methods once considered timeless in our field. Yet, it seems that many *old* methods - - or ways of recording, organizing and accessing information - - may only be changing in their outward appearances. Above all, it is important that those who are trained as professionals in library and information science be empowered with a *common vision* of the nature of the digital libraries in order to work in

an orchestrated effort towards their development.

How Information is Recorded. The way information is *recorded* is changing. To what extent the digital library will replace the traditional library is yet unknown. Many of the experts are decrying the lack of authoritative digital collections on the Web. But what constitutes authoritative? The data of this study indicates that many of the digital library developers and sponsors are outside academia - - including many dedicated *individuals* who lack authority.

As mentioned earlier, the new authors and publishers are the Web developers and sponsors. In retrospect, it must be acknowledged that many books which fill the shelves of public libraries today were written by hobbyists and housewives. Yet, because of their enthusiasm for a particular subject area, they sought to make a contribution to the world of information. Perhaps the current concern for authority on the part of the "experts" needs to be tempered with reality? Was not Fr. Roberto Busa, the developer of the 1949 Index Thomisticus, an "individual" with no authority? And the same is true of Michael Hart, who began Project Gutenberg in 1971.[52]

Indeed some of the finest digital collections located in this study, such as CGFA, Christus Rex, Franciscan Archive and Web Gallery, Hungary are works of similar such individuals. The reality is that volunteers are building the worldwide digital library along with the experts. They must learn to see that each plays an important role as they have always done in the world of information.

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[52] Denise Hamilton, "Hart of the Gutenberg Galaxy," Wired Magazine (February 1997) [online magazine]; available from [World Wide Web server] http://www.wired.com/wired/5.02/esgutenberg.html/; Internet; accessed 19 May 1998.

How Information is Organized. The way information is *organized* is changing. Librarians have traditionally been the professionals who have organized information in the world of books. Today's digital libraries are like a huge room full of books which have been dumped all over the floor at random. Imagine that some volunteers with no training have come in and tried to straighten up the collection a bit. But it is still very difficult for patrons to locate resources with any degree of speed or precision. What is needed is the professional librarian to *organize*.

In today's digital environment, the new librarians are the human indexers and search engine developers. Yet, professional librarians still are the only ones with the true skills to organize the world's digital collection properly. After years of research by scientists to develop a technology to replace the need for human organizers (librarians), the experiments continue to fail. Search engines have their limitations, indexes of indexes become cumbersome and hyperlinks often lead to vague information. What is needed is *a meld of hyperlink, index and search engine* designed to use each of these tools to the optimum of their performance. Librarians can aid greatly in this development.

Hyperlink. During the search for digital collections in this study, three major flaws with the way hyperlinks are used became apparent. *First,* hyperlinks are not always connected directly to the resources they seek to provide access to. It is still necessary to navigate a few more pages to reach the exact material sought. For example, some developers direct hyperlinks to main pages only as they imagine that secondary pages at a site could fluctuate and they do not wish to spend a lot of time in maintenance updating links. *Second,* other developers find that if the hyperlink leads too directly to an item in a

collection, the user cannot navigate out of that page as the developer at the second site has not supplied the necessary links to navigate outside that page. Thus, many developers direct hyperlinks to the page preceding the material, which usually includes a few additional links to information residing in that section of the site. *Lastly,* some resources are placed in a digital library in such a way that one cannot access a specific resource directly, but must navigate through several pages at that site to access a file. All of these are simple problems which could be modified to ensure a more efficient use of hyperlinks as a point of entry to resources. As observed earlier in the study, the hyperlink was often the last point of entry which led directly to the desired resources. For this reason, it must be constructed to be more precise. This will require standards and cooperation on the part of all developers.

Index. The first indexes appeared even before the days of Gutenberg's printing press. It has been said that the traditional library card catalog acted as a sort of index for patrons who enjoyed browsing. With the implementation of OPACs in libraries in the 1980s, patrons lost the ability to browse for resources. There seems to be a long history in the world of information, for humans to have a list to refer to when seeking resources. For this reason, indexes must remain an integral part of the navigation tool in the digital library. When indexes are carefully constructed, they can be a wonderful resource in the digital environment. Many hyperlinks are often located in indexes. Many search engines often lead to a page with an index.

Among the various problems encountered in this study were that often access to the index was not clearly identified on the main page. Even after locating the index at a site, it was often poorly organized or contained inefficient hyperlinks which required

additional scrolling or searching within the site for specific resources. Careful attention needs to be given to the subject headings used in the indexes. Possibly natural language terms could be placed in parentheses alongside a more precise identifier. Moreover, indexes are often not logical. Developers fail to categorize the various sections of the site efficiently. They fail to adequately describe the content. They create a situation almost as miserable as the hard bound library book with a misleading title. At least at a digital library the "table of contents" can be included in an online index for the browser to view without having to physically open a book as was conventionally the case before the digitization of information. This tool has wonderful possibilities. It is the strongest tool we have in digital libraries today and it must be used to the optimum. Standards and Web site prototypes can be effective ways to achieve this.

Search engine. Search engines are a wonderful innovation in the digital world. They enable greater retrieval possibilities for the trainer user, while the untrained user continues to gain little from Boolean strategies. And few users will resort to special subject related thesarii and subject headings, such as the Library of Congress Subject Headings, prior to performing search queries to ensure the use of proper keywords. One of the biggest problems in conducting search engine searches in the humanities was the problem of natural language and variant names of individuals and their works. Only when a search engine can be used in conjunction with an efficient index can it be an effective tool. As the Web continues to grow, some search engines are being introduced into sites which only search a limited number of other Web sites as specified by the programmer. This kind of arrangement ensures a filter against irrelevant information. These can be quite

effective in the context of a worldwide digital library system, where they are used to search only resources within certain related digital libraries. Yet other problems remain. At some sites in the study, a search engine was placed as the only point of entry into a site's archive eliminating any possibility for browsing. If one does not know what is stored there, then why should one enter queries to call up resources which may not exist? These sites were in great need of an index as a second access point to archived material. As mentioned earlier in the study, the major usefulness of search engines is their ability to point the user to a general area of resources. From there, through index and hyperlink, a more precise location of information is possible.

How Information is Accessed. The way information is *accessed* is changing. More people are seeking to fill all their information needs via online access to digital resources. In the past, people depended upon a librarian to help them find some books. But today's user is left on their own in the world of cyberspace. Yet, users remain the same group of patrons who enjoy browsing, are unsure of precise subject headings and want fast and easy access to relevant information. The measures discussed above - - to achieve a meld of hyperlink, index and search engine would greatly aid the online user gain fast and easy access to information.

Also, the need for a more smooth and seamless interface connecting digital libraries needs to be better refined and developed. Just as users have grown accustomed to the software standards which display taskbar options such as "File", "Edit", etc., so basic style and construction standards must take shape in digital libraries. Web site developers must seek to better organize materials in a consistent fashion which will enable

users effortless navigation in a worldwide digital library.

Conclusion. After drawing attention to some relatively simple improvements which could be made in digital libraries, based upon observations during the survey, the question begs asking - - but *who* shall do this and how? Users are obviously looking for someone to take the lead. Perhaps it will be a dedicated individual, an academic institution or a national or international professional group? It will involve someone who is willing to identify (in an ongoing basis) the resources which have already been developed and make known to eager Web site developers the resources which remain to be developed (asking their assistance in eliminating needless repetition of resources). The data illustrates this problem well when looking at appendix K which shows the repetition of many of the works of Giotto.

If one thinks this method is not feasible, it is necessary to understand that this method already exists on a smaller scale in many volunteer digital projects such as Project Gutenberg, Christian Classics Ethereal Library (CCEL) or New Advent's Catholic Encyclopedia Online project to name but a few. Many individuals unwilling to take the lead in a massive development project are willing to do their part in a small volunteer effort. A special site could be developed to inform individuals of ongoing digitization projects and where to gain the print resources to digitize. Perhaps public libraries worldwide could donate some of their staff to help in this effort? Perhaps companies would see the possibility in helping to promote the education of youth for jobs in the 21st century?

Finally, this same governing group must use professional indexers to construct

coherent indexes with efficient hyperlinks to digital collections while inserting special search engines features as described earlier.

By constructing this type of gateway to resources in all the subject disciplines (much as print resources are organized in traditional classification) less desirable digital collections could be eliminated from the index until they conformed to standards of content, interface, etc. Thus, the incentive to conform to standards would be the ability to be included in the worldwide digital library. To ensure that developed collections would not disappear from servers due to funding, friendly institutions eager to promote the worldwide digital library could assist in coming to the aid of developers by offering server space. As information continues to grow online, national tax dollars may need to be directed towards building massive servers to hold the worldwide digital collection. To further add to the challenge, these developed resources need to be made available in a number of international languages. We must be reminded of the fact that many worldwide systems in travel and communications already exist due to global cooperation on the part of their developers. Certainly the developers of the digital environment could achieve the same.

If this does not sound theoretical enough, it is because it is not supposed to be. It is some very practical insight gained from having spent some four months surveying digital libraries. In this age of high technology we must be careful that we retain our capacity for common sense and hard work. Automation has not put an end to long hours of tedium as evidenced in this exploratory survey. The same path trod by the medieval scribes and printing press operators of the last few centuries awaits us. This effort remains a human one.

Future Significance of Digital Libraries

The worldwide digital library system will perhaps make up only one segment of the Internet as we know it today. Perhaps it shall be accorded its own separate network in the digital world of chat, e-mail, entertainment, gaming and learning. Schools are already looking to the Web more for resources to aid in learning. Public libraries are providing bookmarks to many existing digital libraries for their patrons. But we have far to go before we have digitized the *entire record of our race* as Vannevar Bush called for in 1948. The future is bright with hope for digital libraries of the 21st century. *Much work* remains to be done.

In closing this paper, it is always important to look at the future with an eye towards the past. As man has developed his world, he has found better ways to record and transmit information - - from medieval scribe to printing press to digital environment. Each way has enabled greater speed and flexibility in making available information. Just as the advent of the printing press changed the Renaissance world, so the digital environment will change us. The thought of a *worldwide digital library system* does not seem so very unreal. For already, in a quarter of a century, the global gap has been shortened. Men have walked on the moon, international air travel abounds, global communication is inexpensive and the exchange of intercultural ideas is everywhere. This is the character and promise of the worldwide digital library. It will hold the record of man's civilization which can be accessed on a global scale by the entire human race. A *clear vision* is necessary for its success, a vision that will unfold in steps along the path of its development.

As this study is concluded, it is a major hope that these recommendations for research and development will contribute to the type of creative thinking needed to ensure the careful development of text and image *content* and its arrangement in digital libraries of the 21st century.

APPENDIX A

LIST OF DIGITAL LIBRARIES (LITERATURE) INCLUDED IN SURVEY WITH URL OF MAIN PAGE

Name of Digital Library (Literature)[§]	URL Location (Main Page)
1. Antologia della Letteratura Italiana	www.crs4.it/HTML/Literature.html
2. ARTFL Project	humanities.uchicago.edu/ARTFL.html
3. Bibliomania: The Network Library	www.bibliomania.com
4. Bibliotheca Augustana	www.fh-augsburg.de/~harsch/a_summa.html
5. Christian Classics Ethereal Library (CCEL)	ccel.wheaton.edu
6. CMU Classics	www.ul.cs.cmu.edu/cmuClassics/index.html
7. David Burr's Home Page (Virginia Tech)	dburr.hist.vt.edu/
8. Decameron Web	www.brown.edu/Departments/Italian_Studies/dweb/dweb.shtml
9. Duecento	www.silab.it/frox/200/pwhomita.htm
10. E-Texts of Dante's Works	orb.rhodes.edu/encyclop/culture/lit/Italian/da_e.htm
11. ECOLE Initiative	www.evansville.edu/~ecoleweb/documentsA.html
12. Electronic Text Center, U. of Virginia	etext.lib.virginia.edu
13. First Modern Scholar & Man of Letters	don.skidmore.edu/foureyes/english/EVOLVING_CANON/EC_TEXT_FILES/Petrarch.html
14. Franciscan Institute Outreach - Malta (FIOR)	www.christusrex.org/www1/ofm/fra/FRAmain.html
15. Hanover Historical Texts Project	history.hanover.edu/texts.html
16. ILTweb Digital Dante	www.ilt.columbia.edu/projects/dante/index.html
17. Internet Classics Archive	classics.mit.edu/index.html
18. Internet Medieval Sourcebook	www.fordham.edu/halsall/sbook.html
19. Liber Liber: biblioteca telematica	www.liberliber.it/biblioteca/elenchi/index.html
20. Network Telematic Biellese	www.ntb.it
21. Online Medieval and Classical Library (OMACL)	sunsite.berkeley.edu/OMACL
22. Online Reference Book for Medieval Studies	orb.rhodes.edu/library.html
23. Oxford Text Initiative	users.ox.ac.uk/~archive/ota.html
24. Perseus Project	www.perseus.tufts.edu
25. Petrarch on the Web	degrandis.com/d3/ptrch.htm
26. Project ARTFL	humanities.uchicago.edu/ARTFL/ARTFL.html#top
27. Project Bartleby	www.columbia.edu/acis/bartleby
28. Project Gutenberg	www.promo.net/pg/index.html
29. Project Wittenberg	www.iclnet.org/pub/resources/text/wittenberg/wittenberg-home.html
30. Richard's Poetry Library	darsie.ucdavis.edu/library
31. San Francesco d'Assisi Scritti (OFM, Cap.)	www.comunicare.it/luoghi/luoghi_h.htm
32. St. Michael's Depot	abbey.apana.org.au/Home_Pages/St_Michaels_Depot.htm
33. St. Pachomius Library	www.ocf.org/OrthodoxPage/reading/St.Pachomius
34. Thomas Instituut te Utrecht	www.ktu.ruu.nl/THOMAS
35. Translations of Chaucer, Petrarch, and others	www-rohan.sdsu.edu/~amtower/
36. Vita, Morte, Religione	www.ve.nettuno.it/scuola/pacinott/peste/vitremor.htm

37.	Argos: Search of the Ancient and Medieval Internet	argos.evansville.edu/
38.	Boccaccio and Decameron: Guide to Websites	www.sfu.ca/~finley/decaguide.html
39.	Classics Page at George Mason University	patriot.net/~lillard/chp/#texts
40.	Columbia University Library Web Guide	www.ilt.columbia.edu/academic/digitexts/index.html#other
41.	Digital Librarian: Medieval & Renaissance Studies	www.servtech.com:80/public/mvail/medieval.html
42.	HUMBUL Gateway	users.ox.ac.uk/~humbul
43.	ILTWeb: Digital Text Projects	www.promo.net/pg/index.html
44.	Italy1Research Engine	italy1.com/search/
45.	Labyrinth: Resources for Medieval Studies	www.georgetown.edu/labyrinth/labyrinth-home.html
46.	Letteratura	www.ntb.it/letterat.html
47.	Library of Congress Greek and Latin Classics Texts	lcweb.loc.gov/global/classics/clastexts.html#coll
48.	Major Online Text Collections	www.columbia.edu/cu/libraries/indiv/ets/offsite.subject.html
49.	On-Line Books Page	www.cs.cmu.edu/bookauthors.html
50.	Scholarly links: Classical, Medieval, and General	ccat.sas.upenn.edu/jod/bookmarks.1.html
51.	Tuttitalia/Letteratura (U. of Innsbruck)	info.uibk.ac.at/c/c6/it/let/index.html
52.	Two Thousand Years of Catholic Writings	pecan.srv.cs.cmu.edu/afs/cs.cmu.edu/misc/mosaic/common/omega/Web/People/spok/catholic/writings.html

§ Items 37-52 are sites explored which containing indexes of hyperlinks to DLLs.

APPENDIX B

LIST OF DIGITAL LIBRARIES (ART) INCLUDED IN SURVEY WITH URL OF MAIN PAGE

Name of Digital Library (Art)[§]	URL Location (Main Page)
1. Addio Gallery	www.mcs.csuhayward.edu/~malek/Addio.html
2. Art Serve	rubens.anu.edu.au/
3. Assisi - Umbria - Italia (Italy) Virtual tour	www.assind.krenet.it/umbria/assisi/doc/ing/cfranc.htm
4. Blu&Web - GALLERIA d'Arte	www.blunet.it/galleria/
5. CGFA - A Virtual Art Museum	sunsite.unc.edu/cgfa/
6. Christus Rex	www.christusrex.org
7. Citta dell'Arte	www.artonline.it/museo/galleria.html
8. David and Alfred Smart Museum of Art	smaclab-www.uchicago.edu/SmartMuseum/Collection
9. Florence Art Guide	www.mega.it/eng/egui/hogui.htm
10. Galleria degli Uffizi	www.televisual.net/uffizi
11. GRIS Net - Corner - Immagini	www.grisnet.it/arte/indart.htm
12. Pinacoteca Nazionale di Siena	www.comune.siena.it/pinaco/pinaco.htm
13. Monte dei Paschi - Collection	www.comune.siena.it/montepas/collection/index.html
14. National Gallery of Art, Washington	www.nga.gov
15. Renaissance Art (ANU)	online.anu.edu.au/ArtHistory/renart/renmenu.html
16. U of Wisconsin, Dept of Art History	www.wisc.edu/arth/ah202/jmd/illustrations.html
17. Web Gallery of Art, Hungary	www.kfki.hu/~arthp/
18. WebMuseum, Paris	sunsite.unc.edu/wm/
19. ArtSource	www.uky.edu/Artsource/artsourcehome.html
20. Cities of Art	www.mega.it/cities/ecities.htm
21. Florentine Museums	www.alba.fi.it/musei/musei.html
22. Gateway to Art History	www.harbrace.com/art/gardner/
23. Humanities and Technology Project(UC Berkeley)	ishi.lib.berkeley.edu/
24. Malaspina Great Books - Art Gallery	www.mala.bc.ca/~MCNEIL/gallery.htx
25. Mega Zone - Florence	www.mega.it/ezones/art.htm
26. Voice of the Shuttle: Art and Art History Page	humanitas.ucsb.edu/shuttle/art.html
27. World Wide Arts Resource	wwar.com
28. World-Wide Web Virtual Library: Art History	www.hart.bbk.ac.uk/VirtualLibrary.html
29. WWW Virtual Library: Museums around the world	www.comlab.ox.ac.uk/archive/other/museums/world.html
30. Yahoo Arts List	www.yahoo.com/Arts/

[§] Items 19-30 are sites explored containing indexes of hyperlinks to DLAs.

APPENDIX C

LIST OF DIGITAL TEXTS LOCATED BY AUTHOR
ALIGHIERI, DANTE (1265-1321)

1. **Convivio** *(Banquet)*
   - **ILTweb Digital Dante** [English texts]
     www.ilt.columbia.edu/projects/dante/library/index.html

2. **De monarchia** *(On world government)*
   - **Bibliotheca Augustana** [Latin text]
     www.fh-augsburg.de/~harsch/dan_mn00.html

3. **De vulgari eloquentia** *(Concerning the Common Speech)*
   - **Bibliotheca Augustana** [Latin text]
     www.fh-augsburg.de/~harsch/dan_vu00.html
   - **Classics Page at GMU** [Latin text]
     www.gmu.edu/departments/fld/CLASSICS/dante.html
   - **ILTweb Digital Dante** [Latin text]
     www.ilt.columbia.edu/projects/dante/library/index.html
   - **Liber Liber: la biblioteca telematica** [Latin text]
     www.liberliber.it/biblioteca/testiinhtml/d/devulgar/libro1.htm

4. **Ecloga I**
   - **Bibliotheca Augustana** [Latin text]
     www.fh-augsburg.de/~harsch/dan_ec1.html
   - **Classics Page at GMU** [Latin text]
     www.gmu.edu/departments/fld/CLASSICS/dante.ec1.html
   - **ILTweb Digital Dante** [Latin text]
     www.ilt.columbia.edu/projects/dante/library/index.html

5. **Ecloga II**
   - **Bibliotheca Augustana** [Latin text]
     www.fh-augsburg.de/~harsch/dan_ec2.html
   - **ILTweb Digital Dante** [Latin text]
     www.ilt.columbia.edu/projects/dante/library/index.html

6. **Epistula III**
   - **Bibliotheca Augustana** [Latin text]
     www.fh-augsburg.de/~harsch/dan_ep03.html

7. Epistula XIII *(Epistula ad Cangrande)*

. Bibliotheca Augustana [Latin text]
www.fh-augsburg.de/~harsch/dan_ep13.html

. Classics Page at GMU [Latin text]
www.gmu.edu/departments/fld/CLASSICS/dante.ep13.html

. ILTweb Digital Dante [Latin text]
www.ilt.columbia.edu/projects/dante/library/index.html

8. La Divina Commedia *(The Divine Comedy)*

. Antologia della Letteratura Italiana [Italian text]
www.crs4.it/~riccardo/Letteratura/DivinaCommedia/DivinaCommedia.html

. Duecento [Italian text]
www.silab.it/frox/200/tree065.htm

. ILTweb Digital Dante [English texts]
www.ilt.columbia.edu/projects/dante/comedy/index.html

. Project Gutenberg [English & Italian texts]
www.promo.net/pg/_authors/i-_dante_alighieri_.html

9. La Vita Nuova *(The New Life)*

. Antologia della Letteratura Italiana [Italian text]
www.crs4.it/~riccardo/Letteratura/VitaNova/VitaNova.html

. Duecento [Italian text]
www.silab.it/frox/200/tree028.htm

. ILTweb Digital Dante [Italian texts]
www.ilt.columbia.edu/projects/dante/library/index.html

. Liber Liber: la biblioteca telematica [Italian text]
www.liberliber.it/biblioteca/testiinhtml/v/vitanuov/vitanuov.htm

10. Quaestion de aqua et terra *(Question of Water and of Earth)*

. Bibliotheca Augustana [Latin text]
www.fh-augsburg.de/~harsch/dan_at.html

11. Rime *(Poetry) [77 Works]*

. Duecento [Italian text]
www.silab.it/frox/200/tree028.htm

Savete giudicar vostra ragione *(Rime 40)*
Qual che voi siate, amico, vostro manto *(Rime 42)*
Non canoscendo, amico, vostro nomo *(Rime 44)*
Savere e cortesia, ingegno ed arte *(Rime 47)*
Se Lippo amico se' tu che mi leggi *(Rime 48)*
Lo meo servente core *(Rime 49)*
La dispietata mente, che pur mira *(Rime 50)*
Non mi poriano già mai fare ammenda *(Rime 51)*
Guido, i' vorrei che tu e Lapo ed io *(Rime 52)*
Per una ghirlandetta *(Rime 56)*
Madonna, quel signor che voi portate *(Rime 57)*

Deh, Violetta, che in ombra d'Amore *(Rime 58)*
Volgete li occhi a veder chi mi tira *(Rime 59)*
Deh, ragioniamo insieme un poco, Amore *(Rime 60)*
Sonar bracchetti, e cacciatori aizzare *(Rime 61)*
Com più vi fere Amor co' suoi vincastri *(Rime 62)*
Sonetto, se Meucciol t'è mostrato *(Rime 63)*
De gli occhi de la mia donna si move *(Rime 65)*
Ne le man vostre, gentil donna mia *(Rime 66)*
E' m'increscе di me sì duramente *(Rime 67)*
Lo doloroso amor che mi conduce *(Rime 68)*
Di donne io vidi una gentile schiera *(Rime 69)*
Onde venite voi così pensose? *(Rime 70)*
Voi, donne, che pietoso atto mostrate *(Rime 71)*
Un dì si venne a me Malinconia *(Rime 72)*
Chi udisse tossir la malfatata *(Rime 73)*
Ben ti faranno il nodo Salamone *(Rime 75)*
Bicci novel, figliuol di non so cui *(Rime 77)*
Voi che savete ragionar d'Amore *(Rime 80)*
Poscia ch'Amor del tutto m'ha lasciato *(Rime 83)*
Parole mie che per lo mondo siete *(Rime 84)*
O dolci rime che parlando andate *(Rime 85)*
Due donne in cima de la mente mia *(Rime 86)*
I' mi son pargoletta bella e nova *(Rime 87)*
Perché ti vedi giovinetta e bella *(Rime 88)*
Chi guarderà già mai sanza paura *(Rime 89)*
Amor, che movi tua vertù da cielo *(Rime 90)*
Io sento sì d'Amor la gran possanza *(Rime 91)*
Io Dante te, che m'hai così chiamato *(Rime 93)*
I' ho veduto già senza radice *(Rime 95)*
Perch'io non trovo chi meco ragioni *(Rime 96)*
Messer Brunetto, questa pulzelletta *(Rime 99)*
Io son venuto al punto de la rota *(Rime 100)*
Al poco giorno e al gran cerchio d'ombra *(Rime 101)*
Amor, tu vedi ben che questa donna *(Rime 102)*
Così nel mio parlar voglio esser aspro *(Rime 103)*
Tre donne intorno al cor mi son venute *(Rime 104)*
Se vedi li occhi miei di pianger vaghi *(Rime 105)*
Doglia mi reca ne lo core ardire *(Rime 106)*
Io sono stato con Amore insieme *(Rime 111)*
Degno fa voi trovare ogni tesoro *(Rime 113)*
Io mi credea del tutto esser partito *(Rime 114)*
Amor, da chel convien pur ch'io mi doglia *(Rime 116)*
Per quella via che la bellezza corre *(Rime 117)*
Voi che 'ntendendo il terzo ciel movete *(Convivio II: canzone prima)*
Amor che ne la mente mi ragiona *(Convivio III: canzone seconda)*
Le dolci rime d'amor ch'i' solia *(Convivio IV: canzone terza)*
Amore e monna Lagia e Guido ed io *(Rime dubbie 1)*
In abito di saggia messaggiera *(Rime dubbie 2)*

Donne, i' non so di ch'i' mi prieghi Amore *(Rime dubbie 3)*
Deh piangi meco tu, dogliosa petra *(Rime dubbie 4)*
Ai faux ris, pour quoi traï aves *(Rime dubbie 5)*
Sennuccio, la tua poca personuzza *(Rime dubbie 6)*
Iacopo, i' fui, ne le nevicate alpi *(Rime dubbie 7)*
Nulla mi parve mai più crudel cosa *(Rime dubbie 8)*
Bernardo, io veggio ch'una donna vene *(Rime dubbie 10)*
Se 'l viso mio a la terra si china *(Rime dubbie 11)*
Non v'accorgete voi d'un che si smore *(Rime dubbie 13)*
Questa donna che andar mi fa pensoso *(Rime dubbie 14)*
Poi che sguardando il cor feriste in tanto *(Rime dubbie 15)*
Io non domando, Amore *(Rime dubbie 16)*
Lo sottil ladro che ne gli occhi porti *(Rime dubbie 17)*
De gli occhi di quella gentil mia dama *(Rime dubbie 26)*
De' tuoi begli occhi un molto acuto strale *(Rime dubbie 27)*
Non piango tanto il non poter vedere *(Rime dubbie 28)*
Molti volendo dir che fosse Amore *(Rime dubbie 29)*
Quando il consiglio tra li uccei si tenne *(Rime dubbie 30)*

APPENDIX D

LIST OF DIGITAL TEXTS LOCATED BY AUTHOR
AQUINAS, ST. THOMAS (1225-1274)

1. **Adoro te devote** *(Hidden God)*
   . **Catholic Resources on the Net** [English & Latin texts]
   www.cs.cmu.edu/People/spok/catholic/latin-prayers/adoro-te-devote.html

2. **Catena aurea** *(Patristic Commentaries on the Gospels)*
   . **St. Michael's Depot** [English text]
   abbey.apana.org.au/Home_Pages/St_Michaels_Depot.htm

3. **De aeternitate mundi contra murmurantes** *(On the Eternity of the World)*
   . **Internet Medieval Sourcebook** [English text]
   www.fordham.edu/halsall/basis/aquinas-eternity.html#f1

4. **De ente et essentia** *(On Being and Essence)*
   . **Bibliotheca Augustana** [Latin text]
   www.fh-augsburg.de/~harsch/tho_o_e0.html
   . **Internet Medieval Sourcebook** [English text]
   www.fordham.edu/halsall/basis/aquinas-esse.html

5. **De principiis naturae** *(On the Principles of Nature)*
   . **Stephen Loughlin's Homepage - St. Thomas Aquinas** [English text]
   www.epas.utoronto.ca:8080/~loughlin/Nature.html

6. **Lauda sion salvatorem** *(Praise, O Zion, thy Salvation)*
   . **Catholic Resources on the Net** [English & Latin texts]
   www.cs.cmu.edu/People/spok/catholic/latin-prayers/lauda-sion.html

7. **Pange, lingua, gloriosi** *(Sing, My Tongue)*
   . **Catholic Resources on the Net** [English & Latin texts]
   www.cs.cmu.edu/People/spok/catholic/latin-prayers/pange-lingua.html

8. **Sacris solemniis** *(At This Our Solemn Feast)*
   . **Catholic Resources on the Net** [English & Latin texts]
   www.cs.cmu.edu/People/spok/catholic/latin-prayers/sacris-solemniis.html

9. **Summa contra gentiles** *(On the Truth of the Catholic Faith)*

. **Jacques Maritain Center, U. of Notre Dame** [English text]
www.nd.edu/Departments/Maritain/etext/gc.htm

10. **Summa theologiae** *(Summary Treatise of Theology)*

. **Bibliotheca Augustana** [Latin text] **Project incomplete*
www.fh-augsburg.de/~harsch/th_t0000.html

. **Christian Classics Ethereal Library** [English text]
ccel.wheaton.edu/a/aquinas/summa/

. **New Advent Catholic Website** [English text]
www.knight.org/advent/summa/summa.htm

11. **Verbum supernum prodiens** *(The Word of God Proceeding Forth)*

. **Catholic Resources on the Net** [English & Latin texts]
www.cs.cmu.edu/People/spok/catholic/latin-prayers/verbum-supernum.html

APPENDIX E

LIST OF DIGITAL TEXTS LOCATED BY AUTHOR
BOCCACCIO, GIOVANNI (1313-1375)

1. **Il Decamerone** *(The Decameron)*
   - **Antologia della Letteratura Italiana** [Italian text]
     www.crs4.it/~riccardo/Letteratura/Decamerone/Decamerone.html
   - **Decameron Web** [English and Italian texts]
     www.brown.edu/Departments/Italian_Studies/dweb/dec_ov/dec_ov.html
   - **ILTweb Digital Dante** [English text]
     www.ilt.columbia.edu/projects/dante/books/decamer/eng/

APPENDIX F

LIST OF DIGITAL TEXTS LOCATED BY AUTHOR
FRANCIS OF ASSISI, ST. (1182-1226)

1. **A Donna Jacopa** *(Letter to Lady Jacopa)*
   . **Ordine dei Frati Minori Cappuccini** [Italian text]
   www.comunicare.it/luoghi/sfrances/indexfr.htm

2. **Ad Clericos (I & II)** *(Lettera a tutti i Chierici or A Letter to the Clergy)*
   . **Franciscan Archive** [English text]
   www.ici.net/customers/panther/francis/opuscule.html
   . **Franciscan Archive** [Latin text]
   www.ici.net/customers/panther/francis/opuscula.html
   . **Ordine dei Frati Minori Cappuccini** [Italian text]
   www.comunicare.it/luoghi/sfrances/indexfr.htm

3. **Ad Custodes (I & II)** *(Ai Custodi or A Letter to the Custodians)*
   . **Franciscan Archive** [English text]
   www.ici.net/customers/panther/francis/opuscule.html
   . **Franciscan Archive** [Latin text]
   www.ici.net/customers/panther/francis/opuscula.html
   . **Ordine dei Frati Minori Cappuccini** [Italian text]
   www.comunicare.it/luoghi/sfrances/indexfr.htm

4. **Ad Fideles (I & II)** *(A Tutti i Fedeli or A Letter to the Faithful)*
   . **Franciscan Archive** [English text]
   www.ici.net/customers/panther/francis/opuscule.html
   . **Franciscan Archive** [Latin text]
   www.ici.net/customers/panther/francis/opuscula.html
   . **Ordine dei Frati Minori Cappuccini** [Italian text]
   www.comunicare.it/luoghi/sfrances/indexfr.htm

5. **Ad Fratrem Leonem** *(A Fratre Leone or A Letter to Brother Leo)*
   . **Franciscan Archive** [English text]
   www.ici.net/customers/panther/francis/opuscule.html
   . **Franciscan Archive** [Latin text]
   www.ici.net/customers/panther/francis/opuscula.html
   . **Ordine dei Frati Minori Cappuccini** [Italian text]
   www.comunicare.it/luoghi/sfrances/indexfr.htm

6. **Admonitiones** *(Ammonizioni or Admonitions of St. Francis)*

. **Franciscan Archive** [English text]
www.ici.net/customers/panther/francis/opuscule.html

. **Franciscan Archive** [Latin text]
www.ici.net/customers/panther/francis/opuscula.html

. **Ordine dei Frati Minori Cappuccini** [Italian text]
www.comunicare.it/luoghi/sfrances/indexfr.htm

7. **Benedictio fratri Leoni data** *(Benedizione a frate Leone or The Blessing Given to Friar Leo)*

. **Catholic Prayers (at Webdesk)** [English text]
webdesk.com/catholic/prayers/francisofassisi.html

. **Franciscan Archive** [English text]
www.ici.net/customers/panther/francis/opuscule.html

. **Franciscan Archive** [Latin text]
www.ici.net/customers/panther/francis/opuscula.html

. **Ordine dei Frati Minori Cappuccini** [Italian text]
www.comunicare.it/luoghi/sfrances/indexfr.htm

8. **Canticum fratris Solis vel Laudes Creaturum** *(The Canticle of Brother Sun or the Praise of the Cratures or Cantico di frate sole)*

. **Antologia della Letteratura Italiana** [Italian text]
www.crs4.it/~riccardo/Letteratura/CanticoCreature/CanticoCreature.html

. **Franciscan Archive** [English text]
www.ici.net/customers/panther/francis/opuscule.html

. **Franciscan Archive** [Latin text]
www.ici.net/customers/panther/francis/opuscula.html

. **International Franciscan Fraternity (IFF)** [Italian and English texts]
www.sinet.it/Sfrancesco/lodi01.html

. **Ordine dei Frati Minori Cappuccini** [Italian text]
www.comunicare.it/luoghi/sfrances/indexfr.htm

9. **De vera et perfecta laetitia** *(On true and perfect joy or Della vera e perfetta letizia)*

. **Franciscan Archive** [English text]
www.ici.net/customers/panther/francis/opuscule.html

. **Franciscan Archive** [Latin text]
www.ici.net/customers/panther/francis/opuscula.html

. **Ordine dei Frati Minori Cappuccini** [Italian text]
www.comunicare.it/luoghi/sfrances/indexfr.htm

10. **Epistola ad quendam ministrum** *(A Letter to a certain Minister Provincial or Lettera ad un Ministro)*

. **Franciscan Archive** [English text]
www.ici.net/customers/panther/francis/opuscule.html

. **Franciscan Archive** [Latin text]
www.ici.net/customers/panther/francis/opuscula.html

. **Ordine dei Frati Minori Cappuccini** [Italian text]
www.comunicare.it/luoghi/sfrances/indexfr.htm

11. **Epstola ad populorum rectores** *(A Letter to the Rulers of the Nations or Lettera ai Reggitori dei popoli)*
. **Franciscan Archive** [English text]
www.ici.net/customers/panther/francis/opuscule.html
. **Franciscan Archive** [Latin text]
www.ici.net/customers/panther/francis/opuscula.html
. **Ordine dei Frati Minori Cappuccini** [Italian text]
www.comunicare.it/luoghi/sfrances/indexfr.htm

12. **Epistola ad S. Antonium** *(Lettera a frate Antonio or Letter to St. Anthony)*
. **Franciscan Archive** [English & Latin texts]
www.ici.net/customers/panther/francis/index2.html
. **Ordine dei Frati Minori Cappuccini** [Italian text]
www.comunicare.it/luoghi/sfrances/indexfr.htm

13. **Epistola toti Ordini missa una cum Oratione** *(A letter sent to the whole Order or Lettera a tutto l'Ordine)*
. **Franciscan Archive** [English text]
www.ici.net/customers/panther/francis/opuscule.html
. **Franciscan Archive** [Latin text]
www.ici.net/customers/panther/francis/opuscula.html
. **Ordine dei Frati Minori Cappuccini** [Italian text]
www.comunicare.it/luoghi/sfrances/indexfr.htm

14. **Excerpts from a Letter to the General Chapter**
. **Franciscan Archive** [English text]
www.ici.net/customers/panther/francis/links.html

15. **Exhortatio ad Laudem Dei** *(An Exhortation to Praise God or Esortazione alla lode di Dio)*
. **Franciscan Archive** [English text]
www.ici.net/customers/panther/francis/opuscule.html
. **Franciscan Archive** [Latin text]
www.ici.net/customers/panther/francis/opuscula.html
. **Ordine dei Frati Minori Cappuccini** [Italian text]
www.comunicare.it/luoghi/sfrances/indexfr.htm

16. **Expositio in Pater noster** *(The Exposition of the Our Father or Parafrasi del Padre Nostro)*
. **Franciscan Archive** [English text]
www.ici.net/customers/panther/francis/opuscule.html
. **Franciscan Archive** [Latin text]
www.ici.net/customers/panther/francis/opuscula.html

. **Ordine dei Frati Minori Cappuccini** [Italian text]
www.comunicare.it/luoghi/sfrances/indexfr.htm

17. **Forma vivendi s. Clarae data** *(The Form of Life given to Saint Clare or Scritti a Chiara d'Assisi)*
. **Franciscan Archive** [English text]
www.ici.net/customers/panther/francis/opuscule.html
. **Franciscan Archive** [Latin text]
www.ici.net/customers/panther/francis/opuscula.html
. **Ordine dei Frati Minori Cappuccini** [Italian text]
www.comunicare.it/luoghi/sfrances/indexfr.htm

18. **Il Cantico Delle Creature** *(The Canticle of the Creatures or Laus solis)*
. **Antologia della Letteratura Italiana** [Italian text]
www.crs4.it/~riccardo/Letteratura/CanticoCreature/CanticoCreature.html
. **Bibliotheca Augustana** [Latin text]
www.fh-augsburg.de/~harsch/fra_laus.html
. **Catholic Prayers (at Webdesk)** [English text]
webdesk.com/catholic/prayers/francisofassisi.html

19. **Laudes ad omnes horas dicendae** *(Praises to be said at every hour or Lodi per ogni ora)*
. **Franciscan Archive** [English text]
www.ici.net/customers/panther/francis/opuscule.html
. **Franciscan Archive** [Latin text]
www.ici.net/customers/panther/francis/opuscula.html
. **International Franciscan Fraternity (IFF)** [Italian text]
www.sinet.it/Sfrancesco/lodi01.html
. **Ordine dei Frati Minori Cappuccini** [Italian text]
www.comunicare.it/luoghi/sfrances/indexfr.htm

20. **Laudes Dei Altissimi** *(The Praises of God Most High or Lodi di Dio Altissimo)*
. **Catholic Prayers (at Webdesk)** [English text]
webdesk.com/catholic/prayers/francisofassisi.html
. **Franciscan Archive** [English text]
www.ici.net/customers/panther/francis/opuscule.html
. **Franciscan Archive** [Latin text]
www.ici.net/customers/panther/francis/opuscula.html
. **International Franciscan Fraternity (IFF)** [Italian and English texts]
www.sinet.it/Sfrancesco/lodi01.html
. **Ordine dei Frati Minori Cappuccini** [Italian text]
www.comunicare.it/luoghi/sfrances/indexfr.htm

21. **Officium Passionis Domini** *(Office of the Passion or Ufficio della Passione del Signore)*
. **Franciscan Archive** [Latin text]
www.ici.net/customers/panther/francis/opuscula.html

. **Ordine dei Frati Minori Cappuccini** [Italian text]
www.comunicare.it/luoghi/sfrances/indexfr.htm

22. **Oratio ante crucifixum** *(A Prayer Before the Crucifix or Preghiera davanti al crocifisso)*
. **Catholic Prayers (at Webdesk)** [English text]
webdesk.com/catholic/prayers/francisofassisi.html
. **Franciscan Archive** [English text]
www.ici.net/customers/panther/francis/opuscule.html
. **Franciscan Archive** [Latin text]
www.ici.net/customers/panther/francis/opuscula.html
. **Ordine dei Frati Minori Cappuccini** [Italian text]
www.comunicare.it/luoghi/sfrances/indexfr.htm

23. **Prayer of St. Francis of Assisi before the Blessed Sacrament**
. **Catholic Prayers (at Webdesk)** [English text]
webdesk.com/catholic/prayers/francisofassisi.html

24. **Preghiera Semplice** *(Simple Prayer)*
. **International Franciscan Fraternity (IFF)** [Italian and English texts]
www.sinet.it/Sfrancesco/lodi01.html

25. **Qualities that a Minister General Should Have**
. **Franciscan Archive** [English text]
www.ici.net/customers/panther/francis/links.html

26. **Regula Bullata** *(The Regula Bullata or Regola Bollata)*
. **Franciscan Archive** [English text]
www.ici.net/customers/panther/francis/opuscule.html
. **Franciscan Archive** [Latin text]
www.ici.net/customers/panther/francis/opuscula.html
. **Medieval Sources in Translation** [English text]
dburr.hist.vt.edu/Frn_rule.html
. **Ordine dei Frati Minori Cappuccini** [Italian text]
www.comunicare.it/luoghi/sfrances/indexfr.htm

27. **Regula fratrum minorum** *(The Later Rule or Regula bullata)*
. **Bibliotheca Augustana** [Latin text]
www.fh-augsburg.de/~harsch/fra_reg.html
. **Medieval Sources in Translation** [English text]
dburr.hist.vt.edu/Frn_rule.html

28. **Regula pro eremitoriis data** *(A Rule given for those in hermitages or Regola di vita negli eremi)*
. **Franciscan Archive** [English text]
www.ici.net/customers/panther/francis/opuscule.html
. **Franciscan Archive** [Latin text]
www.ici.net/customers/panther/francis/opuscula.html

. **Ordine dei Frati Minori Cappuccini** [Italian text]
www.comunicare.it/luoghi/sfrances/indexfr.htm

29. **Regulla non bullata, 1221** *(The Regula non-Bullata or Regola Non Bollata)*
. **Franciscan Archive** [English text]
www.ici.net/customers/panther/francis/opuscule.html
. **Franciscan Archive** [Latin text]
www.ici.net/customers/panther/francis/opuscula.html
. **Ordine dei Frati Minori Cappuccini** [Italian text]
www.comunicare.it/luoghi/sfrances/indexfr.htm

30. **Rendimento di Grazia**
. **International Franciscan Fraternity (IFF)** [Italian text]
www.sinet.it/Sfrancesco/lodi01.html

31. **Salutatio Beatae Mariae Virginis** *(A Salutation of the Blessed Virgin Mary or Saluto alla Beata Vergine Maria)*
. **Catholic Prayers (at Webdesk)** [English text]
webdesk.com/catholic/prayers/francisofassisi.html
. **Franciscan Archive** [English text]
www.ici.net/customers/panther/francis/opuscule.html
. **Franciscan Archive** [Latin text]
www.ici.net/customers/panther/francis/opuscula.html
. **Ordine dei Frati Minori Cappuccini** [Italian text]
www.comunicare.it/luoghi/sfrances/indexfr.htm

32. **Salutatio virtutum** *(A Salutation of the Virtues or Saluto alle Virtù)*
. **Franciscan Archive** [English text]
www.ici.net/customers/panther/francis/opuscule.html
. **Franciscan Archive** [Latin text]
www.ici.net/customers/panther/francis/opuscula.html
. **Ordine dei Frati Minori Cappuccini** [Italian text]
www.comunicare.it/luoghi/sfrances/indexfr.htm

33. **Sermon to the Birds**
. **The History Place - Speeches** [English text]
www.historyplace.com/speeches/saintfran.htm

34. **Testamentum sancti Francisci** *(The Testament of St. Francis or Il Testamento di San Francesco)*
. **Franciscan Archive** [English text]
www.ici.net/customers/panther/francis/opuscule.html
. **Franciscan Archive** [Latin text]
www.ici.net/customers/panther/francis/opuscula.html
. **Ordine dei Frati Minori Cappuccini** [Italian text]
www.comunicare.it/luoghi/sfrances/indexfr.htm

35. Testamentum Senis factum *(The Testament of St. Francis made at Siena or Piccolo Testamento)*

. **Franciscan Archive** [English text]
www.ici.net/customers/panther/francis/opuscule.html

. **Franciscan Archive** [Latin text]
www.ici.net/customers/panther/francis/opuscula.html

. **Medieval Sources in Translation** [English text]
dburr.hist.vt.edu/Testament.html

. **Ordine dei Frati Minori Cappuccini** [Italian text]
www.comunicare.it/luoghi/sfrances/indexfr.htm

36. Ultima voluntas s. Clarae scripta *(St. Francis's Last Will written for St. Clare)*

. **Franciscan Archive** [English text]
www.ici.net/customers/panther/francis/opuscule.html

. **Franciscan Archive** [Latin text]
www.ici.net/customers/panther/francis/opuscula.html

APPENDIX G

LIST OF DIGITAL TEXTS LOCATED BY AUTHOR
JACOPONE DA TODI (c. 1230-1306)

1. **Poesia religiosa** *(Religious Poetry) [107 Works]*

. Duecento [Italian text]

www.silab.it/frox/200/tree118.htm

A fra' Ianne de la Verna
All'Amor, ch'è vinuto
Alte quatro vertute so' cardenal' vocate
Amor de Caritate, perché m'ài ssì feruto?
Amor, diletto Amore, perché m'ài lassato, Amore?
Amor diletto, Cristo beato
Amor dolce senza pare - sei tu, Cristo, per amare
Amore, che ami tanto
Amore contraffatto, spogliato de vertute
Anema, che desideri andare ad paradiso
Assai m'esforzo a guadagnare
Audite una entenzone
Audite una 'ntenzone, ch'è 'nfra l'anema e 'l corpo
Chi per foco non passa
Cinqui sensi mess'ò 'l pegno
Coll'occhi c'aio nel capo, la luce del dì mediante
Donna de Paradiso
En cinque modi apareme lo Signor 'nn esta vita
En sette modi, co' a mme pare
Ensegnateme Iesù Cristo, ché eo lo voglio trovare
Fede, spen e caritate
Figli, neputi, frate, rennete
Fiorito è Cristo nella carne pura
Frate Ranaido, do' si andato?
Fugio la croce, cà mme devora
Guarda che non cagi, amico
Iesù Cristo se lamenta de la Eclesia romana
Iesu\, nostra speranza
L'amor ch'è consumato - nullo prezzo non guarda
L'Amor 'n lo Cor se vòl rennare
L'anema ch'è viziosa
L'omo fo creato vertuoso

La Bontat'enfinita vòl enfinito amore
La Bontate se lamenta
La Fede e la Speranza
La Superbia de altura
La Veretate plange, ch'è morta la Bontate
Laudime de bon core
Lo pastor per meo peccato posto m'à for de l'ovile
Molto me so' adelongato
Non t'encresca a pater male!
O alta penetenza, pena enn amor tenuta!
O Amor, che mme ami
O amor de povertate
O Amor, devino Amore
O Amor, devino Amore, perché m'ài assidiato?
O Amore muto
O anema fedele, che tte vòli salvare
O anema mia, creata gintile
O castetate, fiore
O corpo enfracedato
O coscienzia mia
O Cristo onipotente
O Cristo onipotente, dove site enviato?
O derrata, esguard'al prezzo
O femene, guardate a le mortal' ferute!
O Francesco, da Deo amato
O Francesco povero
O frate, brig'a De' tornare
O frate, guarda 'l Viso, se vòi ben reguarire
O iubelo de core
O Iesù Cristo pietoso
O libertà suietta ad onne creatura
O mezzo virtuoso, retenut'a bataglia
O novo canto, c'ài morto el planto
O omo, tu è' engannato
O papa Bonifazio
O papa Bonifazio, molt'ài iocato al mondo
O peccator, chi te à ffidato
O peccator dolente, - che a Dio vuol retornare
O Regina cortese, eo so' a vvui venuto
O Signor, per cortesia
O Vergen plu ca femena
O vita de Iesù Cristo, specchio de veretate!
O vita penosa, continua bataglia!
Odi\o una voce che puro ne clama
Oi dolze Amore
Oi me, lascio dolente
Omo che pò la sua lengua domare
Omo chi vòl parlare

Omo, de te me lamento
Omo, mittite a ppensare
Or chi averia cordoglio vorriane alcun trovare
Or odirite bataglia che mme fa 'l falso Nimico
Or se parerà chi averà fidanza?
Perché m'hai tu creata, - o creatore Dio
Plagne, dolente alma predata
Plange la Eclesia plange e dolora
Povertat'ennamorata
Quando t'alegri, omo d'altura
Que fai, anema predata?
Que farai, fra' Iacovone?
Que farai, morte mia, - che perderai la vita?
Que farai, Pier da Morrone?
Sapete vui novelle de l'Amore
Se per diletto tu cercando vai
Senno me par e cortisia
Sì como la morte face a lo corpo umanato
Signor, dàme la morte
Solo a Deo ne pòzza placere
Sopr'on ne lengua Amore
Tale qual è, tal è; non ci è relione
Troppo m'è grande fatica, - Meser, de venirte drieto
Troppo perde el tempo chi non t'ama
Un arbore è da Deo plantato
Volendo encomenzare
Vorria trovar chi ama

2. **Segnor, Per Cortesia**
   . **Vita, Morte, Religione** [Italian text]
   www.ve.nettuno.it/scuola/pacinott/peste/fontilet.htm#Jacopone da Todi

3. **Stabat mater dolorosa**
   . **Our Lady of Sorrows** [English text]
   abbey.apana.org.au/Zeke/sorrows/stabat1.htm

APPENDIX H

LIST OF DIGITAL TEXTS LOCATED BY AUTHOR
PETRARCH, FRANCESCO (1304-1374)

1. **A Self Portrait** *(Letter to Francesco Bruni)*
   - **Translations of Chaucer, Petrarch, and others** [English text]
     www-rohan.sdsu.edu/~amtower/

2. **De sui ipsius et multorum ignorantia** *(On His Own Ignornace and that of Many Others)*
   - **Translations of Chaucer, Petrarch, and others** [English text]
     www-rohan.sdsu.edu/~amtower/

3. **Il Canzoniere** *(Rerum Vulgarium Fragmenta)*
   - **Liber Liber: la biblioteca telematica** [Latin text]
     www.liberliber.it/biblioteca/elenchi/autori-pr/index.html
   - **Richard's Poetry Library** [Latin and English texts]
     darsie.ucdavis.edu/library/petrarch.html
   - **Selected Poems of Petrarch: Sonnets and Canzone** [Latin and English texts]
     degrandis.com/d3/petsonn.htm

4. **Invective contra medicum** *(An Early Confrontation of Rhetoric and Medicine)*
   - **Project Muse** [English text]
     128.220.50.88/demo/mln/108.4struever.html

5. **Letters** *(Correspondence)*
   - **First Modern Scholar & Man of Letters** [English text]
     don.skidmore.edu/foureyes/english/EVOLVING_CANON/EC_TEXT_FILES/Petrarch.html
   - **Hanover Historical Texts Project** [English text]
     history.hanover.edu/early.petrarch.htm
   - **Internet Medieval Sourcebook** [English text]
     www.fordham.edu/halsall/source/petrarch1.html

6. **Secretum meum: Dialogue I** *(Secret)*
   - **Translations of Chaucer, Petrarch, and others** [English text]
     www-rohan.sdsu.edu/~amtower/

APPENDIX I

LIST OF DIGITAL ART LOCATED BY ARTIST
CIMABUE (c. 1240-1302)

1. **Apocalyptical Christ** *[Upper Church, San Francesco, Assisi]*
   . **Web Gallery of Art, Hungary**
   sunserv.kfki.hu/~arthp/html/c/cimabue/assisi/index.html

2. **Capture of Christ** *[Upper Church, San Francesco, Assisi]*
   . **Web Gallery of Art, Hungary**
   sunserv.kfki.hu/~arthp/html/c/cimabue/assisi/index.html

3. **Christ and the Virgin in Glory** *[Upper Church, San Francesco, Assisi]*
   . **Citta dell'Arte**
   www.artonline.it/edicola/artdos/129/i05m-129.html

4. **Christ Enthroned between the Virgin and St. John the Evangelist** *[Duomo, Pisa]*
   . **Web Gallery of Art, Hungary**
   sunserv.kfki.hu/~arthp/html/c/cimabue/mosaic/index.html

5. **Crucifix** *[San Domenico, Arezzo]*
   . **Citta dell'Arte**
   www.artonline.it/edicola/artdos/129/i01m-129.html
   . **Web Gallery of Art, Hungary**
   sunserv.kfki.hu/~arthp/html/c/cimabue/crucifix/index.html

6. **Crucifix** *[Museo dell'Opera di Santa Croche, Florence]*
   . **Citta dell'Arte**
   www.artonline.it/edicola/artdos/129/i10m-129.html
   www.artonline.it/edicola/artdos/129/i11m-129.html
   . **Florence Art Guide**
   www.mega.it/eng/egui/pers/cimab.htm
   . **Web Gallery of Art, Hungary**
   sunserv.kfki.hu/~arthp/html/c/cimabue/crucifix/index.html

7. **Crucifixion** *[Upper Church, San Francesco, Assisi]*

. **Assisi - Umbria - Italia (Italy) - Virtual tour**
www.assind.krenet.it/umbria/assisi/doc/ing/artesup.htm
. **Citta dell'Arte**
www.artonline.it/edicola/artdos/129/i04m-129.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/c/cimabue/assisi/index.html

8. **Destruction of Babylon** *[Upper Church, San Francesco, Assisi]*
. **Citta dell'Arte**
www.artonline.it/edicola/artdos/129/i06m-129.html

9. **Madonna and Child with St. John the Baptist and St. Peter** *[National Gallery of Art, Washington]*
. **National Gallery of Art, Washington**
www.nga.gov/cgi-bin/pinfo?Object=41402+0+none

10. **Madonna Enthroned with the Child, St. Francis and four Angels**
[Lower Church, San Francesco, Assisi]
. **Assisi - Umbria - Italia (Italy) - Virtual tour**
www.assind.krenet.it/umbria/assisi/doc/ing/arteinf.htm
. **Christus Rex**
www.christusrex.org/www1/francis/lower.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/c/cimabue/assisi/index.html

11. **Madonna in Majesty (Maesta)** *[Galleria degli Uffizi, Florence]*
. **CGFA - A Virtual Art Museum**
sunsite.unc.edu/cgfa/c/c-8.htm#cimabue
. **Citta dell'Arte**
www.artonline.it/edicola/artdos/129/i12m-129.html
. **Florence Art Guide**
www.mega.it/eng/egui/pers/cimab.htm
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/c/cimabue/madonna/index.html

12. **St. Francis** *[Santa Maria degli Angeli, Assisi]*
. **Citta dell'Arte**
www.artonline.it/edicola/artdos/129/i09m-129.html

13. **St. John** *[Upper Church, San Francesco, Assisi]*
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/c/cimabue/assisi/index.html

14. **St. Luke** *[Upper Church, San Francesco, Assisi]*
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/c/cimabue/assisi/index.html

15. St. Matthew *[Upper Church, San Francesco, Assisi]*

. Citta dell'Arte

www.artonline.it/edicola/artdos/129/i02m-129.html
www.artonline.it/edicola/artdos/129/i03m-129.html

. Web Gallery of Art, Hungary

sunserv.kfki.hu/~arthp/html/c/cimabue/assisi/index.html

16. St. Peter Healing the Infirmed *[Upper Church, San Francesco, Assisi]*

. Citta dell'Arte

www.artonline.it/edicola/artdos/129/i07m-129.html
www.artonline.it/edicola/artdos/129/i07m-129.html

17. Virgin Enthroned with Angels *[Musee du Louvre, Paris]*

. CGFA - A Virtual Art Museum

sunsite.unc.edu/cgfa/c/c-8.htm#cimabue

. Web Gallery of Art, Hungary

sunserv.kfki.hu/~arthp/html/c/cimabue/madonna/index.html

APPENDIX J

LIST OF DIGITAL ART LOCATED BY ARTIST
DUCCIO DI BUONINSEGNA (c. 1255-1319)

1. **Adoration of the Magi** *[Museo dell'Opera del Duomo, Siena]*
   - **. CGFA - A Virtual Art Museum**
     sunsite.unc.edu/cgfa/duccio/index.html
   - **. Web Gallery of Art, Hungary**
     sunserv.kfki.hu/~arthp/html/d/duccio/buoninse/index.html

2. **Annunciation** *[National Gallery, London]*
   - **. CGFA - A Virtual Art Museum**
     sunsite.unc.edu/cgfa/duccio/index.html
   - **. Web Gallery of Art, Hungary**
     sunserv.kfki.hu/~arthp/html/d/duccio/buoninse/index.html

3. **Calling of the Apostles Peter and Andrew** *[National Gallery of Art, Washington]*
   - **. CGFA - A Virtual Art Museum**
     sunsite.unc.edu/cgfa/duccio/index.html
   - **. National Galley of Art, Washington**
     www.nga.gov/collection/gallery/gg1/gg1-main1.html
   - **. Web Gallery of Art, Hungary**
     sunserv.kfki.hu/~arthp/html/d/duccio/buoninse/index.html

4. **Crown of Thorns** *[Museo dell'Opera del Duomo, Siena]*
   - **. CGFA - A Virtual Art Museum**
     sunsite.unc.edu/cgfa/duccio/index.html

5. **Crucifixion** *[Museo dell'Opera del Duomo, Siena]*
   - **. CGFA - A Virtual Art Museum**
     sunsite.unc.edu/cgfa/duccio/index.html

6. **Entry into Jerusalem** *[Museo dell'Opera del Duomo, Siena]*
   - **. CGFA - A Virtual Art Museum**
     sunsite.unc.edu/cgfa/duccio/index.html

7. **Last Supper** *[Museo dell'Opera del Duomo, Siena]*

. **CGFA - A Virtual Art Museum**
sunsite.unc.edu/cgfa/duccio/index.html

8. **Madonna and Child** *[Pinacoteca, Siena]*
. **CGFA - A Virtual Art Museum**
sunsite.unc.edu/cgfa/duccio/index.html

9. **Madonna of the Franciscans** *[Pinacoteca, Siena]*
. **CGFA - A Virtual Art Museum**
sunsite.unc.edu/cgfa/duccio/index.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/d/duccio/buoninse/index.html

10. **Maesta Altarpiece: Madonna with Angels and Saints** *[Museo dell'Opera del Duomo, Siena]*
. **CGFA - A Virtual Art Museum**
sunsite.unc.edu/cgfa/duccio/index.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/d/duccio/buoninse/index.html

11. **Maesta Altarpiece: Passion of Christ (back panel)** *[Museo dell'Opera del Duomo, Siena]*
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/d/duccio/buoninse/index.html

12. **Nativity with the Prophets Isaiah and Ezekiel** *[National Gallery of Art, Washington]*
. **National Galley of Art, Washington**
www.nga.gov/collection/gallery/gg1/gg1-main1.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/d/duccio/buoninse/nativity/index.html

13. **Slaughter of the Innocents** *[Museo dell'Opera del Duomo, Siena]*
. **CGFA - A Virtual Art Museum**
sunsite.unc.edu/cgfa/duccio/index.html

14. **Temptation on the Mount** *[Frick Collection, New York]*
. **CGFA - A Virtual Art Museum**
sunsite.unc.edu/cgfa/duccio/index.html

15. **Three Marys at the Tomb of Jesus (Holy Women at the Sepulchre)** *[Museo dell'Opera del Duomo, Siena]*
. **CGFA - A Virtual Art Museum**
sunsite.unc.edu/cgfa/duccio/index.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/d/duccio/buoninse/index.html

16. **Transfiguration** *[National Gallery, London]*
    . **CGFA - A Virtual Art Museum**
    sunsite.unc.edu/cgfa/duccio/index.html

17. **Wedding at Cana** *[Museo dell'Opera del Duomo, Siena]*
    . **CGFA - A Virtual Art Museum**
    sunsite.unc.edu/cgfa/duccio/index.html

APPENDIX K

LIST OF DIGITAL ART LOCATED BY ARTIST
GIOTTO DI BONDONE (c. 1267-1337)

1. **Badia Polyptich** *[Galleria degli Uffizi, Florence]*
   - **Christus Rex**
     www.christusrex.org/www1/giotto/badia.html
   - **Renaissance Art (Australian National University)**
     online.anu.edu.au/ArtHistory/renart/pics.art/Part14.html

2. **Badia Polyptich: Madonna** *[Galleria degli Uffizi, Florence]*
   - **Christus Rex**
     www.christusrex.org/www1/giotto/madonna.html

3. **Baroncelli Polyptich of Bologna: Coronation of the Virgin** *[Santa Croche, Florence]*
   - **Christus Rex**
     www.christusrex.org/www1/giotto/baroncelli.html
     www.christusrex.org/www1/giotto/madonna.html
   - **Citta dell'Arte**
     www.artonline.it/edicola/artdos/120/i11m-120.html

4. **Crucifix** *[Santa Maria Novella, Florence]*
   - **Christus Rex**
     www.christusrex.org/www1/giotto/crucifix.html
   - **Web Gallery of Art, Hungary**
     sunserv.kfki.hu/~arthp/html/g/giotto/crucifix/index.html

5. **Crucifix** *[Tempio Malatestiano, Rimini]*
   - **Christus Rex**
     www.christusrex.org/www1/giotto/crucifix.html
   - **Web Gallery of Art, Hungary**
     sunserv.kfki.hu/~arthp/html/g/giotto/crucifix/index.html

6. **Crucifix** *[Museo Civico, Padua]*
   - **Web Gallery of Art, Hungary**
     sunserv.kfki.hu/~arthp/html/g/giotto/crucifix/index.html

7. **Crucifix** *[Alte Pinakothek, Munich]*
   . **Web Gallery of Art, Hungary**
   sunserv.kfki.hu/~arthp/html/g/giotto/crucifix/index.html

8. **Death and Ascension of St. Francis** *[Capella Bardi, Santa Croche, Florence]*
   . **Web Gallery of Art, Hungary**
   sunserv.kfki.hu/~arthp/html/g/giotto/index.html

9. **Death of the Virgin** *[Staatliche Museen, Gamaldegalerie, Berlin]*
   . **Christus Rex**
   www.christusrex.org/www1/giotto/madonna.html

10. **Decoration of the Scrovegni Chapel** *[Scrovegni Chapel, Padua]*
   . **Renaissance Art (Australian National University)**
   online.anu.edu.au/ArtHistory/renart/pics.art/Part15.html

11. **Decorative bands** *[Capella Bardi, Santa Croche, Florence]*
   . **Web Gallery of Art, Hungary**
   sunserv.kfki.hu/~arthp/html/g/giotto/padova/decorati/index.html

12. **Doctors of the Church** *[Upper Church, San Francesco, Assisi]*
   . **Assisi - Umbria - Italia (Italy) - Virtual tour**
   www.assind.krenet.it/umbria/assisi/doc/ing/artesup.htm
   . **CGFA - A Virtual Art Museum**
   sunsite.unc.edu/cgfa/giotto/index.html
   . **Christus Rex**
   www.christusrex.org/www1/francis/upper.html
   . **Renaissance Art (Australian National University)**
   online.anu.edu.au/ArtHistory/renart/pics.art/Part15.html
   . **Web Gallery of Art, Hungary**
   sunserv.kfki.hu/~arthp/html/g/giotto/assisi/upper/index.html

13. **Four Allegories: Allegory of Chastity** *[Lower Church, San Francesco, Assisi]*
   . **Assisi - Umbria - Italia (Italy) - Virtual tour**
   www.assind.krenet.it/umbria/assisi/doc/ing/arteinf.htm
   . **Christus Rex**
   www.christusrex.org/www1/francis/lower.html

14. **Four Allegories: Allegory of Obedience** *[Lower Church, San Francesco, Assisi]*
   . **Assisi - Umbria - Italia (Italy) - Virtual tour**
   www.assind.krenet.it/umbria/assisi/doc/ing/arteinf.htm
   . **Christus Rex**
   www.christusrex.org/www1/francis/lower.html

15. **Four Allegories: Allegory of Poverty** *[Lower Church, San Francesco, Assisi]*

. **Assisi - Umbria - Italia (Italy) - Virtual tour**
www.assind.krenet.it/umbria/assisi/doc/ing/arteinf.htm
. **Christus Rex**
www.christusrex.org/www1/francis/lower.html

16. **Four Allegories: St. Francis in Glory** *[Lower Church, San Francesco, Assisi]*
. **Assisi - Umbria - Italia (Italy) - Virtual tour**
www.assind.krenet.it/umbria/assisi/doc/ing/arteinf.htm
. **Christus Rex**
www.christusrex.org/www1/francis/lower.html

17. **Last Judgement** *[Capella Scrovegni , Arena Chapel, Padua]*
. **CGFA - A Virtual Art Museum**
sunsite.unc.edu/cgfa/giotto/index.html
. **Christus Rex**
www.christusrex.org/www1/giotto/scrovegni.html
. **Citta dell'Arte**
www.artonline.it/edicola/artdos/120/i07m-120.html
. **Renaissance Art (Australian National University)**
online.anu.edu.au/ArtHistory/renart/pics.art/Part15.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/4lastjud/index.html

18. **Legend of St. Francis: Apparition at Arles** *[Upper Church, San Francesco, Assisi]*
. **Assisi - Umbria - Italia (Italy) - Virtual tour**
www.assind.krenet.it/umbria/assisi/doc/ing/artesup.htm
. **Christus Rex**
www.christusrex.org/www1/francis/francis2.html
. **Citta dell'Arte**
www.artonline.it/edicola/artdos/120/i06m-120.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/assisi/upper/legend/scenes_3/index.html

19. **Legend of St. Francis: Apparition to Fra Agostino and to Bishop Guido of Arezzo** *[Upper Church, San Francesco, Assisi]*
. **Assisi - Umbria - Italia (Italy) - Virtual tour**
www.assind.krenet.it/umbria/assisi/doc/ing/artesup.htm
. **Christus Rex**
www.christusrex.org/www1/francis/francis2.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/assisi/upper/legend/scenes_3/index.html

20. **Legend of St. Francis: Canonization of St. Francis** *[Upper Church, San Francesco, Assisi]*
. **Assisi - Umbria - Italia (Italy) - Virtual tour**
www.assind.krenet.it/umbria/assisi/doc/ing/artesup.htm

. **Christus Rex**
www.christusrex.org/www1/francis/francis2.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/assisi/upper/legend/scenes_3/index.html

21. **Legend of St. Francis: Confession of the Lady of Benevento** *[Upper Church, San Francesco, Assisi]*
. **Assisi - Umbria - Italia (Italy) - Virtual tour**
www.assind.krenet.it/umbria/assisi/doc/ing/artesup.htm
. **Christus Rex**
www.christusrex.org/www1/francis/francis2.html

22. **Legend of St. Francis: Confirmation of the Rule** *[Upper Church, San Francesco, Assisi]*
. **Assisi - Umbria - Italia (Italy) - Virtual tour**
www.assind.krenet.it/umbria/assisi/doc/ing/artesup.htm
. **Christus Rex**
www.christusrex.org/www1/francis/francis1.html
. **Citta dell'Arte**
www.artonline.it/edicola/artdos/120/i05m-120.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/assisi/upper/legend/scenes_1/index.html

23. **Legend of St. Francis: Death and Ascension of St. Francis** *[Upper Church, San Francesco, Assisi]*
. **Assisi - Umbria - Italia (Italy) - Virtual tour**
www.assind.krenet.it/umbria/assisi/doc/ing/artesup.htm
. **Christus Rex**
www.christusrex.org/www1/francis/francis2.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/assisi/upper/legend/scenes_3/index.html

24. **Legend of St. Francis: Death of the Knight of Celano** *[Upper Church, San Francesco, Assisi]*
. **Assisi - Umbria - Italia (Italy) - Virtual tour**
www.assind.krenet.it/umbria/assisi/doc/ing/artesup.htm
. **Christus Rex**
www.christusrex.org/www1/francis/francis2.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/assisi/upper/legend/scenes_2/index.html

25. **Legend of St. Francis: Dream of Innocent III** *[Upper Church, San Francesco, Assisi]*
. **Assisi - Umbria - Italia (Italy) - Virtual tour**
www.assind.krenet.it/umbria/assisi/doc/ing/artesup.htm
. **Christus Rex**
www.christusrex.org/www1/francis/francis1.html

. **Citta dell'Arte**
www.artonline.it/edicola/artdos/120/i04m-120.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/assisi/upper/legend/scenes_1/index.html

26. **Legend of St. Francis: Dream of St. Gregory** *[Upper Church, San Francesco, Assisi]*
. **Assisi - Umbria - Italia (Italy) - Virtual tour**
www.assind.krenet.it/umbria/assisi/doc/ing/artesup.htm
. **Christus Rex**
www.christusrex.org/www1/francis/francis2.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/assisi/upper/legend/scenes_3/index.html

27. **Legend of St. Francis: Dream of the Palace** *[Upper Church, San Francesco, Assisi]*
. **Assisi - Umbria - Italia (Italy) - Virtual tour**
www.assind.krenet.it/umbria/assisi/doc/ing/artesup.htm
. **Christus Rex**
www.christusrex.org/www1/francis/francis1.html
. **Renaissance Art (Australian National University)**
online.anu.edu.au/ArtHistory/renart/pics.art/Part16.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/assisi/upper/legend/scenes_1/index.html

28. **Legend of St. Francis: Ecstacy of St. Francis** *[Upper Church, San Francesco, Assisi]*
. **Assisi - Umbria - Italia (Italy) - Virtual tour**
www.assind.krenet.it/umbria/assisi/doc/ing/artesup.htm
. **Christus Rex**
www.christusrex.org/www1/francis/francis1.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/assisi/upper/legend/scenes_2/index.html

29. **Legend of St. Francis: Exorcism of the Demons at Arezzo** *[Upper Church, San Francesco, Assisi]*
. **Assisi - Umbria - Italia (Italy) - Virtual tour**
www.assind.krenet.it/umbria/assisi/doc/ing/artesup.htm
. **CGFA - A Virtual Art Museum**
sunsite.unc.edu/cgfa/giotto/index.html
. **Christus Rex**
www.christusrex.org/www1/francis/francis1.html
. **Renaissance Art (Australian National University)**
online.anu.edu.au/ArtHistory/renart/pics.art/Part16.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/assisi/upper/legend/scenes_2/index.html

30. Legend of St. Francis: Homage of a Simple Man *[Upper Church, San Francesco, Assisi]*

. Assisi - Umbria - Italia (Italy) - Virtual tour
www.assind.krenet.it/umbria/assisi/doc/ing/artesup.htm

. Christus Rex
www.christusrex.org/www1/francis/francis1.html

. Citta dell'Arte
www.artonline.it/edicola/artdos/120/i03m-120.html

. Renaissance Art (Australian National University)
online.anu.edu.au/ArtHistory/renart/pics.art/Part16.html

. Web Gallery of Art, Hungary
sunserv.kfki.hu/~arthp/html/g/giotto/assisi/upper/legend/scenes_1/index.html

31. Legend of St. Francis: Institution of the Crib at Greccio *[Upper Church, San Francesco, Assisi]*

. Assisi - Umbria - Italia (Italy) - Virtual tour
www.assind.krenet.it/umbria/assisi/doc/ing/artesup.htm

. Christus Rex
www.christusrex.org/www1/francis/francis1.html

. Web Gallery of Art, Hungary
sunserv.kfki.hu/~arthp/html/g/giotto/assisi/upper/legend/scenes_2/index.html

32. Legend of St. Francis: Liberation from Prison of Pietro d'Assisi *[Upper Church, San Francesco, Assisi]*

. Assisi - Umbria - Italia (Italy) - Virtual tour
www.assind.krenet.it/umbria/assisi/doc/ing/artesup.htm

. Christus Rex
www.christusrex.org/www1/francis/francis2.html

33. Legend of St. Francis: Miracle of the Crucifix *[Upper Church, San Francesco, Assisi]*

. Assisi - Umbria - Italia (Italy) - Virtual tour
www.assind.krenet.it/umbria/assisi/doc/ing/artesup.htm

. Christus Rex
www.christusrex.org/www1/francis/francis1.html

. Web Gallery of Art, Hungary
sunserv.kfki.hu/~arthp/html/g/giotto/assisi/upper/legend/scenes_1/index.html

34. Legend of St. Francis: Miracle of the Spring *[Upper Church, San Francesco, Assisi]*

. Assisi - Umbria - Italia (Italy) - Virtual tour
www.assind.krenet.it/umbria/assisi/doc/ing/artesup.htm

. Christus Rex
www.christusrex.org/www1/francis/francis2.html

. Renaissance Art (Australian National University)
online.anu.edu.au/ArtHistory/renart/pics.art/Part16.html

. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/assisi/upper/legend/scenes_2/index.html

35. **Legend of St. Francis: Recovery of Wounded Man of Lerida** *[Upper Church, San Francesco, Assisi]*
. **Assisi - Umbria - Italia (Italy) - Virtual tour**
www.assind.krenet.it/umbria/assisi/doc/ing/artesup.htm
. **Christus Rex**
www.christusrex.org/www1/francis/francis2.html

36. **Legend of St. Francis: Renunciation of Worldly Goods** *[Upper Church, San Francesco, Assisi]*
. **Assisi - Umbria - Italia (Italy) - Virtual tour**
www.assind.krenet.it/umbria/assisi/doc/ing/artesup.htm
. **Christus Rex**
www.christusrex.org/www1/francis/francis1.html
. **Renaissance Art (Australian National University)**
online.anu.edu.au/ArtHistory/renart/pics.art/Part16.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/assisi/upper/legend/scenes_1/index.html

37. **Legend of St. Francis: Sermon to the Birds** *[Upper Church, San Francesco, Assisi]*
. **Assisi - Umbria - Italia (Italy) - Virtual tour**
www.assind.krenet.it/umbria/assisi/doc/ing/artesup.htm
. **Christus Rex**
www.christusrex.org/www1/francis/francis1.html
. **Renaissance Art (Australian National University)**
online.anu.edu.au/ArtHistory/renart/pics.art/Part16.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/assisi/upper/legend/scenes_2/index.html

38. **Legend of St. Francis: St. Francis Before the Sultan** *[Upper Church, San Francesco, Assisi]*
. **Assisi - Umbria - Italia (Italy) - Virtual tour**
www.assind.krenet.it/umbria/assisi/doc/ing/artesup.htm
. **Christus Rex**
www.christusrex.org/www1/francis/francis1.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/assisi/upper/legend/scenes_2/index.html

39. **Legend of St. Francis: St. Francis Giving His Mantle to a Poor Man** *[Upper Church, San Francesco, Assisi]*
. **Assisi - Umbria - Italia (Italy) - Virtual tour**
www.assind.krenet.it/umbria/assisi/doc/ing/artesup.htm

. **CGFA - A Virtual Art Museum**
sunsite.unc.edu/cgfa/giotto/index.html
. **Christus Rex**
www.christusrex.org/www1/francis/francis1.html
. **Renaissance Art (Australian National University)**
online.anu.edu.au/ArtHistory/renart/pics.art/Part15.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/assisi/upper/legend/scenes_1/index.html

40. **Legend of St. Francis: St. Francis Mourned by St. Clare** *[Upper Church, San Francesco, Assisi]*
. **Assisi - Umbria - Italia (Italy) - Virtual tour**
www.assind.krenet.it/umbria/assisi/doc/ing/artesup.htm
. **CGFA - A Virtual Art Museum**
sunsite.unc.edu/cgfa/giotto/index.html
. **Christus Rex**
www.christusrex.org/www1/francis/francis2.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/assisi/upper/legend/scenes_3/index.html

41. **Legend of St. Francis: St. Francis Preaching Before Honorius III** *[Upper Church, San Francesco, Assisi]*
. **Assisi - Umbria - Italia (Italy) - Virtual tour**
www.assind.krenet.it/umbria/assisi/doc/ing/artesup.htm
. **Christus Rex**
www.christusrex.org/www1/francis/francis2.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/assisi/upper/legend/scenes_2/index.html

42. **Legend of St. Francis: Stigmatization of St. Francis** *[Upper Church, San Francesco, Assisi]*
. **Assisi - Umbria - Italia (Italy) - Virtual tour**
www.assind.krenet.it/umbria/assisi/doc/ing/artesup.htm
. **Christus Rex**
www.christusrex.org/www1/francis/francis2.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/assisi/upper/legend/scenes_3/index.html

43. **Legend of St. Francis: Verification of the Stigmata** *[Upper Church, San Francesco, Assisi]*
. **Assisi - Umbria - Italia (Italy) - Virtual tour**
www.assind.krenet.it/umbria/assisi/doc/ing/artesup.htm
. **Christus Rex**
www.christusrex.org/www1/francis/francis2.html
. **Citta dell'Arte**
www.artonline.it/edicola/artdos/120/i02m-120.html

. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/assisi/upper/legend/scenes_3/index.html

44. Legend of St. Francis: Vision of the Flaming Chariot *[Upper Church, San Francesco, Assisi]*

. **Assisi - Umbria - Italia (Italy) - Virtual tour**
www.assind.krenet.it/umbria/assisi/doc/ing/artesup.htm

. **Christus Rex**
www.christusrex.org/www1-/francis/francis1.html

. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/assisi/upper/legend/scenes_1/index.html

45. Legend of St. Francis: Vision of the Thrones *[Upper Church, San Francesco, Assisi]*

. **Assisi - Umbria - Italia (Italy) - Virtual tour**
www.assind.krenet.it/umbria/assisi/doc/ing/artesup.htm

. **Christus Rex**
www.christusrex.org/www1/francis/francis1.html

. **Renaissance Art (Australian National University)**
online.anu.edu.au/ArtHistory/renart/pics.art/Part16.html

. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/assisi/upper/legend/scenes_2/index.html

46. Ognissanti Madonna (Madonna in Maesta) *[Galleria degli Uffizi, Florence]*

. **CGFA - A Virtual Art Museum**
sunsite.unc.edu/cgfa/giotto/index.html

. **Christus Rex**
www.christusrex.org/www1/giotto/madonna.html

. **Citta dell'Arte**
www.artonline.it/edicola/artdos/120/i09m-120.html

. **Galleria degli Uffizi**
www.televisual.net/uffizi/ogniss_m.html

. **Renaissance Art (Australian National University)**
online.anu.edu.au/ArtHistory/renart/pics.art/Part15.html

. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/index.html

47. Panels with Stories of Christ: Adoration of the Magi *[Metropolitan Museum, New York]*

. **Christus Rex**
www.christusrex.org/www1/giotto/panels1.html

48. Panels with Stories of Christ: Crucifixion *[Alte Pinakothek, Munich]*

. **Christus Rex**
www.christusrex.org/www1/giotto/panels1.html

49. Panels with Stories of Christ: Deposition *[Berenson Collection, Settignano]*

. Christus Rex

www.christusrex.org/www1/giotto/panels1.html

50. Panels with Stories of Christ: Descent to Limbo *[Alte Pinakothek, Munich]*

. Christus Rex

www.christusrex.org/www1/giotto/panels1.html

51. Panels with Stories of Christ: Last Supper *[Alte Pinakothek, Munich]*

. Christus Rex

www.christusrex.org/www1/giotto/panels1.html

52. Panels with Stories of Christ: Pentecost *[National Gallery, London]*

. Christus Rex

www.christusrex.org/www1/giotto/panels1.html

53. Panels with Stories of Christ: Presentation in the Temple *[Gardner Museum, Boston]*

. Christus Rex

www.christusrex.org/www1/giotto/panels1.html

54. Polyptich of Bologna: Virgin Enthroned *[Pinacoteca, Bologna]*

. Christus Rex

www.christusrex.org/www1/giotto/bologna.html
www.christusrex.org/www1/giotto/madonna.html

55. Polyptich Panels: Crucifixion *[Musee Municipaux, Strasbourg]*

. Christus Rex

www.christusrex.org/www1/giotto/panels2.html

56. Polyptich Panels: Crucifixion *[Staatliche Museen, Gemaldegalerie, Berlin]*

. Christus Rex

www.christusrex.org/www1/giotto/panels2.html

57. Polyptich Panels: Madonna and Child *[National Gallery of Art, Washington]*

. Christus Rex

www.christusrex.org/www1/giotto/panels2.html
www.christusrex.org/www1/giotto/madonna.html

. National Galley of Art, Washington

www.nga.gov/collection/gallery/gg1/gg1-main1.html

. Web Gallery of Art, Hungary

sunserv.kfki.hu/~arthp/html/g/giotto/index.html

58. Polyptich Panels: Saint John the Evangelist *[Musee Jaquemart-Andre, Chaalis]*

. Christus Rex

www.christusrex.org/www1/giotto/panels2.html

59. Polyptich Panels: Saint Lawrence *[Musee Jaquemart-Andre, Chaalis]*

. Christus Rex

www.christusrex.org/www1/giotto/panels2.html

60. Polyptich Panels: Saint Stephen *[Museo Horne, Florence]*

. Christus Rex

www.christusrex.org/www1/giotto/panels2.html

. Renaissance Art (Australian National University)

online.anu.edu.au/ArtHistory/renart/pics.art/Part16.html

. Web Gallery of Art, Hungary

sunserv.kfki.hu/~arthp/html/g/giotto/index.html

61. Polyptich Panels: Stigmatization of St. Francis *[Musee du Louvre, Paris]*

. Christus Rex

www.christusrex.org/www1/giotto/panels2.html

. Web Gallery of Art, Hungary

sunserv.kfki.hu/~arthp/html/g/giotto/index.html

62. Pentecoste *[National Gallery, London]*

. Web Gallery of Art, Hungary

sunserv.kfki.hu/~arthp/html/g/giotto/index.html

63. Saint Clare *[Bardi Chapel, Santa Croce, Florence]*

. Web Gallery of Art, Hungary

sunserv.kfki.hu/~arthp/html/g/giotto/s_croce/bardi/index.html

64. Saint Francis and Saint Clare *[Upper Church, San Francesco, Assisi]*

. Christus Rex

www.christusrex.org/www1/francis/upper.html

. Web Gallery of Art, Hungary

sunserv.kfki.hu/~arthp/html/g/giotto/assisi/upper/index.html

65. Saint Matthew *[Lower Church, San Francesco, Assisi]*

. Christus Rex

www.christusrex.org/www1/francis/lower.html

66. Scenes from the Life of Christ: Adoration of the Magi *[Lower Church, San Francesco, Assisi]*

. Christus Rex

www.christusrex.org/www1/francis/lower.html

67. Scenes from the Life of Christ: Ascension *[Capella Scrovegni, Arena Chapel, Padua]*

. CGFA - A Virtual Art Museum

sunsite.unc.edu/cgfa/giotto/index.html

. **Christus Rex**
www.christusrex.org/www1/giotto/christ2.html
. **Renaissance Art (Australian National University)**
online.anu.edu.au/ArtHistory/renart/pics.art/Part14.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/3christ/scenes_4/index.html

68. **Scenes from the Life of Christ: Baptism of Christ** *[Capella Scrovegni, Arena Chapel, Padua]*
. **Christus Rex**
www.christusrex.org/www1/giotto/christ1.html
. **Renaissance Art (Australian National University)**
online.anu.edu.au/ArtHistory/renart/pics.art/Part14.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/3christ/scenes_2/index.html

69. **Scenes from the Life of Christ: Birth of Christ** *[Lower Church, San Francesco, Assisi]*
. **Christus Rex**
www.christusrex.org/www1/francis/lower.html

70. **Scenes from the Life of Christ: Christ Among the Doctors** *[Capella Scrovegni, Arena Chapel, Padua]*
. **Christus Rex**
www.christusrex.org/www1/giotto/christ1.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/3christ/scenes_2/index.html

71. **Scenes from the Life of Christ: Christ Before Caiaphas** *[Capella Scrovegni, Arena Chapel, Padua]*
. **Christus Rex**
www.christusrex.org/www1/giotto/christ2.html
. **Renaissance Art (Australian National University)**
online.anu.edu.au/ArtHistory/renart/pics.art/Part14.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/3christ/scenes_3/index.html

72. **Scenes from the Life of Christ: Crucifixion** *[Lower Church, San Francesco, Assisi]*
. **Assisi - Umbria - Italia (Italy) - Virtual tour**
www.assind.krenet.it/umbria/assisi/doc/ing/arteinf.htm
. **Christus Rex**
www.christusrex.org/www1/francis/lower.html

73. **Scenes from the Life of Christ: Crucifixion** *[Capella Scrovegni, Arena Chapel, Padua]*

. **Christus Rex**
www.christusrex.org/www1/giotto/christ2.html
. **Renaissance Art (Australian National University)**
online.anu.edu.au/ArtHistory/renart/pics.art/Part15.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/3christ/scenes_4/index.html

74. **Scenes from the Life of Christ: Entry into Jerusalem** *[Capella Scrovegni, Arena Chapel, Padua]*
. **Christus Rex**
www.christusrex.org/www1/giotto/christ1.html
. **Renaissance Art (Australian National University)**
online.anu.edu.au/ArtHistory/renart/pics.art/Part15.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/3christ/scenes_2/index.html

75. **Scenes from the Life of Christ: Entry into Jerusalem** *[Lower Church, San Francesco, Assisi]*
. **Assisi - Umbria - Italia (Italy) - Virtual tour**
www.assind.krenet.it/umbria/assisi/doc/ing/arteinf.htm

76. **Scenes from the Life of Christ: Expulsion of the Money-changers from the Temple** *[Capella Scrovegni , Arena Chapel, Padua]*
. **Christus Rex**
www.christusrex.org/www1/giotto/christ1.html
. **Renaissance Art (Australian National University)**
online.anu.edu.au/ArtHistory/renart/pics.art/Part14.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/3christ/scenes_2/index.html

77. **Scenes from the Life of Christ: Flagellation** *[Capella Scrovegni, Arena Chapel, Padua]*
. **Christus Rex**
www.christusrex.org/www1/giotto/christ2.html
. **Renaissance Art (Australian National University)**
online.anu.edu.au/ArtHistory/renart/pics.art/Part16.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/3christ/scenes_3/index.html

78. **Scenes from the Life of Christ: Flight into Egypt** *[Capella Scrovegni, Arena Chapel, Padua]*
. **CGFA - A Virtual Art Museum**
sunsite.unc.edu/cgfa/giotto/index.html
. **Christus Rex**
www.christusrex.org/www1/giotto/christ1.html

. **Renaissance Art (Australian National University)**
online.anu.edu.au/ArtHistory/renart/pics.art/Part15.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/3christ/scenes_1/index.html
sunserv.kfki.hu/~arthp/html/g/giotto/padova/5angels/index.html

79. Scenes from the Life of Christ: Flight into Egypt *[Lower Church, San Francesco, Assisi]*
. **Assisi - Umbria - Italia (Italy) - Virtual tour**
www.assind.krenet.it/umbria/assisi/doc/ing/arteinf.htm

80. Scenes from the Life of Christ: Judas Receiving Payment for His Betrayal *[Capella Scrovegni, Arena Chapel, Padua]*
. **Christus Rex**
www.christusrex.org/www1/giotto/christ1.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/3christ/scenes_3/index.html

81. Scenes from the Life of Christ: Kiss of Judas *[Capella Scrovegni, Arena Chapel, Padua]*
. **Christus Rex**
www.christusrex.org/www1/giotto/christ2.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/3christ/scenes_3/index.html

82. Scenes from the Life of Christ: Kiss of Judas *[Lower Church, San Francesco, Assisi]*
. **Assisi - Umbria - Italia (Italy) - Virtual tour**
www.assind.krenet.it/umbria/assisi/doc/ing/arteinf.htm

83. Scenes from the Life of Christ: Lamentation (The Mourning of Christ) *[Capella Scrovegni, Arena Chapel, Padua]*
. **Christus Rex**
www.christusrex.org/www1/giotto/christ2.html
. **Renaissance Art (Australian National University)**
online.anu.edu.au/ArtHistory/renart/pics.art/Part15.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/3christ/scenes_4/index.html
sunserv.kfki.hu/~arthp/html/g/giotto/padova/5angels/index.html
. **WebMuseum, Paris**
sunsite.unc.edu/wm/paint/auth/giotto/

84. Scenes from the Life of Christ: Last Supper *[Capella Scrovegni, Arena Chapel, Padua]*
. **Christus Rex**
www.christusrex.org/www1/giotto/christ2.html

. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/3christ/scenes_3/index.html

85. **Scenes from the Life of Christ: Marriage at Cana** *[Capella Scrovegni, Arena Chapel, Padua]*
. **Christus Rex**
www.christusrex.org/www1/giotto/christ1.html
. **Renaissance Art (Australian National University)**
online.anu.edu.au/ArtHistory/renart/pics.art/Part14.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/3christ/scenes_2/index.html

86. **Scenes from the Life of Christ: Massacre of the Innocents** *[Capella Scrovegni, Arena Chapel, Padua]*
. **Christus Rex**
www.christusrex.org/www1/giotto/christ1.html
. **Renaissance Art (Australian National University)**
online.anu.edu.au/ArtHistory/renart/pics.art/Part16.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/3christ/scenes_1/index.html

87. **Scenes from the Life of Christ: Massacre of the Innocents** *[Lower Church, San Francesco, Assisi]*
. **Assisi - Umbria - Italia (Italy) - Virtual tour**
www.assind.krenet.it/umbria/assisi/doc/ing/arteinf.htm

88. **Scenes from the Life of Christ: Nativity - Adoration of the Magi** *[Capella Scrovegni, Arena Chapel, Padua]*
. **Christus Rex**
www.christusrex.org/www1/giotto/christ1.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/3christ/scenes_1/index.html

89. **Scenes from the Life of Christ: Nativity - Birth of Jesus** *[Capella Scrovegni, Arena Chapel, Padua]*
. **CGFA - A Virtual Art Museum**
sunsite.unc.edu/cgfa/giotto/index.html
. **Christus Rex**
www.christusrex.org/www1/giotto/christ1.html
. **Citta dell'Arte**
www.artonline.it/edicola/artdos/120/i08m-120.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/3christ/scenes_1/index.html

90. **Scenes from the Life of Christ: Nativity - Birth of Jesus** *[Lower Church, San Francesco, Assisi]*

. **Assisi - Umbria - Italia (Italy) - Virtual tour**
www.assind.krenet.it/umbria/assisi/doc/ing/arteinf.htm

91. Scenes from the Life of Christ: Pentecost *[Capella Scrovegni, Arena Chapel, Padua]*

. **Christus Rex**
www.christusrex.org/www1/giotto/christ2.html

. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/3christ/scenes_4/index.html

92. Scenes from the Life of Christ: Presentation at the Temple *[Lower Church, San Francesco, Assisi]*

. **Christus Rex**
www.christusrex.org/www1/francis/lower.html

93. Scenes from the Life of Christ: Presentation at the Temple *[Capella Scrovegni, Arena Chapel, Padua]*

. **CGFA - A Virtual Art Museum**
sunsite.unc.edu/cgfa/giotto/index.html

. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/3christ/scenes_1/index.html
sunserv.kfki.hu/~arthp/html/g/giotto/padova/5angels/index.html

94. Scenes from the Life of Christ: Raising of Lazarus *[Capella Scrovegni, Arena Chapel, Padua]*

. **Christus Rex**
www.christusrex.org/www1/giotto/christ1.html

. **Renaissance Art (Australian National University)**
online.anu.edu.au/ArtHistory/renart/pics.art/Part16.html

. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/3christ/scenes_2/index.html

95. Scenes from the Life of Christ: Resurrection (Noli me tangere) *[Capella Scrovegni, Arena Chapel, Padua]*

. **Christus Rex**
www.christusrex.org/www1/giotto/christ2.html

. **Renaissance Art (Australian National University)**
online.anu.edu.au/ArtHistory/renart/pics.art/Part16.html

. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/3christ/scenes_4/index.html

96. Scenes from the Life of Christ: Road to Calvary *[Capella Scrovegni Arena Chapel, Padua]*

. **Christus Rex**
www.christusrex.org/www1/giotto/christ2.html

. **Renaissance Art (Australian National University)**
online.anu.edu.au/ArtHistory/renart/pics.art/Part14.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/3christ/scenes_4/index.html

97. Scenes from the Life of Christ: Washing of Feet *[Capella Scrovegni, Arena Chapel, Padua]*
. **Christus Rex**
www.christusrex.org/www1/giotto/christ2.html
. **Renaissance Art (Australian National University)**
online.anu.edu.au/ArtHistory/renart/pics.art/Part14.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/3christ/scenes_3/index.html

98. Scenes from the Life of Christ: Washing of the Feet *[Lower Church, San Francesco, Assisi]*
. **Assisi - Umbria - Italia (Italy) - Virtual tour**
www.assind.krenet.it/umbria/assisi/doc/ing/arteinf.htm

99. Scenes from the Life of Joachim: Annunciation to St. Anne *[Capella Scrovegni, Arena Chapel, Padua]*
. **Christus Rex**
www.christusrex.org/www1/giotto/joachim.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/1joachim/index.html

100. Scenes from the Life of Joachim: Expulsion of Joachim from the Temple *[Capella Scrovegni, Arena Chapel, Padua]*
. **CGFA - A Virtual Art Museum**
sunsite.unc.edu/cgfa/giotto/index.html
. **Christus Rex**
www.christusrex.org/www1/giotto/joachim.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/1joachim/index.html

101. Scenes from the Life of Joachim: Joachim Among the Shepherds *[Capella Scrovegni, Arena Chapel, Padua]*
. **Christus Rex**
www.christusrex.org/www1/giotto/joachim.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/1joachim/index.html

102. Scenes from the Life of Joachim: Joachim's Dream *[Capella Scrovegni, Arena Chapel, Padua]*
. **CGFA - A Virtual Art Museum**
sunsite.unc.edu/cgfa/giotto/index.html

. **Christus Rex**
www.christusrex.org/www1/giotto/joachim.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/1joachim/index.html
sunserv.kfki.hu/~arthp/html/g/giotto/padova/5angels/index.html

103. Scenes from the Life of Joachim: Joachim's Sacrificial Offering
[Capella Scrovegni, Arena Chapel, Padua]
. **Christus Rex**
www.christusrex.org/www1/giotto/joachim.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/1joachim/index.html

104. Scenes from the Life of Joachim: Meeting at the Golden Gate
[Capella Scrovegni, Arena Chapel, Padua]
. **CGFA - A Virtual Art Museum**
sunsite.unc.edu/cgfa/giotto/index.html
. **Christus Rex**
www.christusrex.org/www1/giotto/joachim.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/1joachim/index.html

105. Scenes from the Life of Mary Magdalen: Mary Magdalen & Cardinal Pontano *[Lower Church, San Francesco, Assisi]*
. **Christus Rex**
www.christusrex.org/www1/francis/lower.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/assisi/lower/index.html

106. Scenes from the Life of Mary Magdalen: Mary Magdalen Speaking to the Angels *[Lower Church, San Francesco, Assisi]*
. **Christus Rex**
www.christusrex.org/www1/francis/lower.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/assisi/lower/index.html

107. Scenes from the Life of Mary Magdalen: Noli me tangere *[Lower Church, San Francesco, Assisi]*
. **Assisi - Umbria - Italia (Italy) - Virtual tour**
www.assind.krenet.it/umbria/assisi/doc/ing/arteinf.htm
. **Christus Rex**
www.christusrex.org/www1/francis/lower.html
. **Citta dell'Arte**
www.artonline.it/edicola/artdos/120/i10m-120.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/assisi/lower/index.html

108. Scenes from the Life of Mary Magdalen: Raising of Lazarus *[Lower Church, San Francesco, Assisi]*

. Christus Rex

www.christusrex.org/www1/francis/lower.html

. Citta dell'Arte

www.artonline.it/edicola/artdos/120/i01m-120.html

. Web Gallery of Art, Hungary

sunserv.kfki.hu/~arthp/html/g/giotto/assisi/lower/index.html

109. Scenes from the Life of St. Francis: Apparition at Arles *[Bardi Chapel, Santa Croche, Florence]*

. Christus Rex

www.christusrex.org/www1/giotto/bardi.html

. Web Gallery of Art, Hungary

sunserv.kfki.hu/~arthp/html/g/giotto/s_croce/bardi/scenes_1/index.html

110. Scenes from the Life of St. Francis: Apparition to Brother Augustin and to the Bishop of Assisi *[Bardi Chapel, Santa Croche, Florence]*

. Christus Rex

www.christusrex.org/www1/giotto/bardi.html

111. Scenes from the Life of St. Francis: Confirmation of the Rule *[Bardi Chapel, Santa Croche, Florence]*

. Christus Rex

www.christusrex.org/www1/giotto/bardi.html

. Web Gallery of Art, Hungary

sunserv.kfki.hu/~arthp/html/g/giotto/s_croce/bardi/scenes_2/index.html

112. Scenes from the Life of St. Francis: Death and Ascension of St. Francis *[Bardi Chapel, Santa Croche, Florence]*

. Christus Rex

www.christusrex.org/www1/giotto/bardi.html

. Renaissance Art (Australian National University)

online.anu.edu.au/ArtHistory/renart/pics.art/Part15.html

. Web Gallery of Art, Hungary

sunserv.kfki.hu/~arthp/html/g/giotto/s_croce/bardi/scenes_1/index.html

113. Scenes from the Life of St. Francis: Renunciation of Worldly Goods *[Bardi Chapel, Santa Croche, Florence]*

. Christus Rex

www.christusrex.org/www1/giotto/bardi.html

. Renaissance Art (Australian National University)

online.anu.edu.au/ArtHistory/renart/pics.art/Part16.html

. Web Gallery of Art, Hungary

sunserv.kfki.hu/~arthp/html/g/giotto/s_croce/bardi/scenes_1/index.html

114. Scenes from the Life of St. Francis: St. Francis Before the Sultan *[Bardi Chapel, Santa Croche, Florence]*

. **Christus Rex**
www.christusrex.org/www1/giotto/bardi.html

. **Renaissance Art (Australian National University)**
online.anu.edu.au/ArtHistory/renart/pics.art/Part17.html

. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/s_croce/bardi/scenes_2/index.html

115. Scenes from the Life of St. Francis: Stigmatization of St. Francis *[Bardi Chapel, Santa Croche, Florence]*

. **Christus Rex**
www.christusrex.org/www1/giotto/bardi.html

. **Renaissance Art (Australian National University)**
online.anu.edu.au/ArtHistory/renart/pics.art/Part16.html

. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/s_croce/bardi/scenes_1/index.html

116. Scenes from the Life of St. Francis: Vision of the Ascension of St. Francis *[Bardi Chapel, Santa Croche, Florence]*

. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/s_croce/bardi/scenes_2/index.html

117. Scenes from the Life of St. John the Baptist: Annunciation to Zacharias *[Peruzzi, Santa Croche, Florence]*

. **Christus Rex**
www.christusrex.org/www1/giotto/peruzzi.html

. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/s_croce/peruzzi/index.html

118. Scenes from the Life of St. John the Baptist: Birth and Naming of the Baptist *[Peruzzi, Santa Croche, Florence]*

. **Christus Rex**
www.christusrex.org/www1/giotto/peruzzi.html

. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/s_croce/peruzzi/index.html

119. Scenes from the Life of St. John the Baptist: Feast of Herod *[Peruzzi, Santa Croche, Florence]*

. **Christus Rex**
www.christusrex.org/www1/giotto/peruzzi.html

. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/s_croce/peruzzi/index.html

120. Scenes from the Life of St. John the Evangelist: Ascension of the Evangelist, 1320 *[Peruzzi, Santa Croche, Florence]*

. **Christus Rex**
www.christusrex.org/www1/giotto/peruzzi.html
. **Citta dell'Arte**
www.artonline.it/edicola/artdos/120/i12m-120.html
. **Renaissance Art (Australian National University)**
online.anu.edu.au/ArtHistory/renart/pics.art/Part14.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/s_croce/peruzzi/index.html

121. Scenes from the Life of St. John the Evangelist: Raising of Drusiana *[Peruzzi, Santa Croche, Florence]*
. **Christus Rex**
www.christusrex.org/www1/giotto/peruzzi.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/s_croce/peruzzi/index.html

122. Scenes from the Life of St. John the Evangelist: St. John on Patmos *[Peruzzi, Santa Croche, Florence]*
. **Christus Rex**
www.christusrex.org/www1/giotto/peruzzi.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/s_croce/peruzzi/index.html

123. Scenes from the Life of the Virgin: Annunciation *[Capella Scrovegni, Arena Chapel, Padua]*
. **Christus Rex**
www.christusrex.org/www1/giotto/mary.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/2virgin/index.html

124. Scenes from the Life of the Virgin: Birth of the Virgin *[Capella Scrovegni, Arena Chapel, Padua]*
. **Christus Rex**
www.christusrex.org/www1/giotto/mary.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/2virgin/index.html

125. Scenes from the Life of the Virgin: God Sends Gabriel to the Virgin *[Capella Scrovegni, Arena Chapel, Padua]*
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/2virgin/index.html

126. Scenes from the Life of the Virgin: Marriage of the Virgin *[Capella Scrovegni, Arena Chapel, Padua]*
. **Christus Rex**
www.christusrex.org/www1/giotto/mary.html

. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/2virgin/index.html

127. Scenes from the Life of the Virgin: Prayer of the Suitors *[Capella Scrovegni, Arena Chapel, Padua]*

. **Christus Rex**
www.christusrex.org/www1/giotto/mary.html

. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/2virgin/index.html

128. Scenes from the Life of the Virgin: Presentation of the Virgin in the Temple, 1304-1306 *[Capella Scrovegni, Arena Chapel, Padua]*

. **Christus Rex**
www.christusrex.org/www1/giotto/mary.html

. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/2virgin/index.html

129. Scenes from the Life of the Virgin: Rods Brought to the Temple *[Capella Scrovegni, Arena Chapel, Padua]*

. **Christus Rex**
www.christusrex.org/www1/giotto/mary.html

. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/2virgin/index.html

130. Scenes from the Life of the Virgin: Visitation *[Capella Scrovegni, Arena Chapel, Padua]*

. **Christus Rex**
www.christusrex.org/www1/giotto/mary.html

. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/2virgin/index.html

131. Scenes from the Life of the Virgin: Wedding Procession *[Capella Scrovegni, Arena Chapel, Padua]*

. **Christus Rex**
www.christusrex.org/www1/giotto/mary.html

. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/2virgin/index.html

132. Scenes from the New Testament: Lamentation *[Upper Church, San Francesco, Assisi]*

. **Christus Rex**
www.christusrex.org/www1/francis/upper.html

. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/assisi/upper/new_test/index.html

133. Scenes from the New Testament: Pentecost *[Upper Church, San Francesco, Assisi]*

. Christus Rex
www.christusrex.org/www1/francis/upper.html

. Renaissance Art (Australian National University)
online.anu.edu.au/ArtHistory/renart/pics.art/Part16.html

134. Scenes from the New Testament: Resurrection *[Upper Church, San Francesco, Assisi]*

. Christus Rex
www.christusrex.org/www1/francis/upper.html

. Web Gallery of Art, Hungary
sunserv.kfki.hu/~arthp/html/g/giotto/assisi/upper/new_test/index.html

135. Scenes from the Old Testament: Isaac Blessing Jacob *[Upper Church, San Francesco, Assisi]*

. Christus Rex
www.christusrex.org/www1/francis/upper.html

. Web Gallery of Art, Hungary
sunserv.kfki.hu/~arthp/html/g/giotto/assisi/upper/old_test/index.html

136. Scenes from the Old Testament: Isaac Rejecting Esau *[Upper Church, San Francesco, Assisi]*

. Christus Rex
www.christusrex.org/www1/francis/upper.html

. Renaissance Art (Australian National University)
online.anu.edu.au/ArtHistory/renart/pics.art/Part15.html

. Web Gallery of Art, Hungary
sunserv.kfki.hu/~arthp/html/g/giotto/assisi/upper/old_test/index.html

137. Seven Vices: Desperation *[Capella Scrovegni, Arena Chapel, Padua]*

. Christus Rex
www.christusrex.org/www1/giotto/virtues.html

. Web Gallery of Art, Hungary
sunserv.kfki.hu/~arthp/html/g/giotto/padova/decorati/7vices/index.html

138. Seven Vices: Envy *[Capella Scrovegni, Arena Chapel, Padua]*

. Christus Rex
www.christusrex.org/www1/giotto/virtues.html

. Web Gallery of Art, Hungary
sunserv.kfki.hu/~arthp/html/g/giotto/padova/decorati/7vices/index.html

139. Seven Vices: Foolishness *[Capella Scrovegni, Arena Chapel, Padua]*

. Christus Rex
www.christusrex.org/www1/giotto/virtues.html

. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/decorati/7vices/index.html

140. Seven Vices: Inconstancy *[Capella Scrovegni, Arena Chapel, Padua]*
. **Christus Rex**
www.christusrex.org/www1/giotto/virtues.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/decorati/7vices/index:html

141. Seven Vices: Infidelity *[Capella Scrovegni, Arena Chapel, Padua]*
. **Christus Rex**
www.christusrex.org/www1/giotto/virtues.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/decorati/7vices/index.html

142. Seven Vices: Injustice *[Capella Scrovegni, Arena Chapel, Padua]*
. **Christus Rex**
www.christusrex.org/www1/giotto/virtues.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/decorati/7vices/index.html

143. Seven Vices: Wrath *[Capella Scrovegni, Arena Chapel, Padua]*
. **Christus Rex**
www.christusrex.org/www1/giotto/virtues.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/decorati/7vices/index.html

144. Seven Virtues: Charity *[Capella Scrovegni, Arena Chapel, Padua]*
. **Christus Rex**
www.christusrex.org/www1/giotto/virtues.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/decorati/7_virtue/index.html

145. Seven Virtues: Faith *[Capella Scrovegni, Arena Chapel, Padua]*
. **Christus Rex**
www.christusrex.org/www1/giotto/virtues.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/decorati/7_virtue/index.html

146. Seven Virtues: Fortitude *[Capella Scrovegni, Arena Chapel, Padua]*
. **Christus Rex**
www.christusrex.org/www1/giotto/virtues.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/decorati/7_virtue/index.html

147. Seven Virtues: Hope *[Capella Scrovegni, Arena Chapel, Padua]*

. **Christus Rex**
www.christusrex.org/www1/giotto/virtues.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/decorati/7_virtue/index.html

148. Seven Virtues: Justice *[Capella Scrovegni, Arena Chapel, Padua]*
. **Christus Rex**
www.christusrex.org/www1/giotto/virtues.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/decorati/7_virtue/index.html

149. Seven Virtues: Prudence *[Capella Scrovegni, Arena Chapel, Padua]*
. **Christus Rex**
www.christusrex.org/www1/giotto/virtues.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/decorati/7_virtue/index.html

150. Seven Virtues: Temperance *[Capella Scrovegni, Arena Chapel, Padua]*
. **Christus Rex**
www.christusrex.org/www1/giotto/virtues.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/padova/decorati/7_virtue/index.html

151. Stefaneschi Triptych *[Pinacoteca, Vatican]*
. **Christus Rex**
www.christusrex.org/www1/giotto/stefaneschi.html
. **Renaissance Art (Australian National University)**
online.anu.edu.au/ArtHistory/renart/pics.art/Part16.html
. **Web Gallery of Art, Hungary**
sunserv.kfki.hu/~arthp/html/g/giotto/index.html

152. Tondo With Saint Paul *[Upper Church, San Francesco, Assisi]*
. **Christus Rex**
www.christusrex.org/www1/francis/upper.html

153. Tondo With Saint Peter *[Upper Church, San Francesco, Assisi]*
. **Christus Rex**
www.christusrex.org/www1/francis/upper.html

154. Virgin and Child Enthroned *[Galleria degli Uffizi, Florence]*
. **Renaissance Art (Australian National University)**
online.anu.edu.au/ArtHistory/renart/pics.art/Part17.html

155. Virgin with the Child *[San Giorgio alla Costa, Florence]*
. **Christus Rex**
www.christusrex.org/www1/giotto/madonna.html

APPENDIX L

LIST OF DIGITAL ART LOCATED BY ARTIST
LORENZETTI, AMBROGIO (c. 1290-1348)

1. **Allegory of the Good Government** *[Palazzo Pubblico, Siena]*
   . **Web Gallery of Art, Hungary**
   sunserv.kfki.hu/~arthp/html/l/lorenzet/ambrogio/index.html

2. **Effects of Bad and Good Government** *[Palazzo Pubblico, Siena]*
   . **Web Gallery of Art, Hungary**
   sunserv.kfki.hu/~arthp/html/l/lorenzet/ambrogio/index.html

3. **Effect of Good Government on the City Life** *[Palazzo Pubblico, Siena]*
   . **Web Gallery of Art, Hungary**
   sunserv.kfki.hu/~arthp/html/l/lorenzet/ambrogio/index.html

4. **Madonna of Vico l'Abate** *[Museo Arcivescovile, Florence]*
   . **Web Gallery of Art, Hungary**
   sunserv.kfki.hu/~arthp/html/l/lorenzet/ambrogio/index.html

5. **Presentation in the Temple** *[Galleria degli Uffizi, Florence]*
   . **Web Gallery of Art, Hungary**
   sunserv.kfki.hu/~arthp/html/l/lorenzet/ambrogio/index.html

6. **Scenes from the Life of St. Nicholas of Bari** *[Galleria degli Uffizi, Florence]*
   . **Galleria degli Uffizi**
   www.televisual.net/uffizi/nicholas.html

APPENDIX M

LIST OF DIGITAL ART LOCATED BY ARTIST
LORENZETTI, PIETRO (c. 1280-1348)

1. **Birth of the Virgin** *[Museo dell'Opera del Duomo, Siena]*
   . **Web Gallery of Art, Hungary**
   sunserv.kfki.hu/~arthp/html/l/lorenzet/pietro/index.html

2. **Calvary** *[Lower Church, San Francesco, Assisi]*
   . **Assisi - Umbria - Italia (Italy) - Virtual tour**
   www.assind.krenet.it/umbria/assisi/doc/ing/arteinf.htm

3. **Christ Before Pilate** *[Pinacoteca, Vatican]*
   . **Christus Rex**
   www.christusrex.org/www1/vaticano/P1-Pinacoteca.html
   . **Web Gallery of Art, Hungary**
   sunserv.kfki.hu/~arthp/html/l/lorenzet/pietro/index.html

4. **Crucifixion** *[Lower Church, San Francesco, Assisi]*
   . **Assisi - Umbria - Italia (Italy) - Virtual tour**
   www.assind.krenet.it/umbria/assisi/doc/ing/arteinf.htm

5. **Crucifixion with the Virgin, St. Mary Magdalene and St. John the Evangelist** *[Monte dei Paschi Collection, Siena]*
   . **Monte dei Paschi - Collection**
   www.comune.siena.it/montepas/collection/1300.html

6. **Deposition of Christ** *[Lower Church, San Francesco, Assisi]*
   . **Assisi - Umbria - Italia (Italy) - Virtual tour**
   www.assind.krenet.it/umbria/assisi/doc/ing/arteinf.htm

7. **Elisha's Well** *[Pinacoteca, Siena]*
   . **Web Gallery of Art, Hungary**
   sunserv.kfki.hu/~arthp/html/l/lorenzet/pietro/index.html

8. **Entombment** *[Capella Orsini, San Francesco, Assisi]*
   . **Web Gallery of Art, Hungary**
   sunserv.kfki.hu/~arthp/html/l/lorenzet/pietro/index.html

9. **Last Supper** *[Lower Church, San Francesco, Assisi]*
   . **Assisi - Umbria - Italia (Italy) - Virtual tour**
   www.assind.krenet.it/umbria/assisi/doc/ing/arteinf.htm

10. **Madonna and Child** *[Pieve di Santa Maria, Arezzo]*
   . **Web Gallery of Art, Hungary**
   sunserv.kfki.hu/~arthp/html/l/lorenzet/pietro/index.html

11. **Madonna and Child with St. Mary Magdalene and St. Catherine**
   [National Gallery of Art, Washington]
   . **National Gallery of Art, Washington**
   www.nga.gov/cgi-bin/psearch?Request=S&Hname=Lorenzetti&imageset=1&Person=19000

12. **Madonna and Child with St. Nicholas and Elijah** *[Pinacoteca, Siena]*
   . **Web Gallery of Art, Hungary**
   sunserv.kfki.hu/~arthp/html/l/lorenzet/pietro/index.html

13. **Madonna Enthroned with Child and Angels** *[Galleria degli Uffizi, Florence]*
   . **Web Gallery of Art, Hungary**
   sunserv.kfki.hu/~arthp/html/l/lorenzet/pietro/index.html

14. **Madonna of the Sunsets** *[Lower Church, San Francesco, Assisi]*
   . **Assisi - Umbria - Italia (Italy) - Virtual tour**
   www.assind.krenet.it/umbria/assisi/doc/ing/arteinf.htm

15. **Resurrection of Christ** *[Lower Church, San Francesco, Assisi]*
   . **Assisi - Umbria - Italia (Italy) - Virtual tour**
   www.assind.krenet.it/umbria/assisi/doc/ing/arteinf.htm

APPENDIX N

LIST OF DIGITAL ART LOCATED BY ARTIST
MARTINI, SIMONE (c. 1284-1344)

1. **Angel of the Annunciation** *[Musee Royal des Beaux-Arts, Antwerp]*
   . **WebMuseum, Paris**
   sunsite.unc.edu/wm/paint/auth/martini/

2. **Angel of the Annunciation** *[National Gallery of Art, Washington]*
   . **CGFA - A Virtual Art Museum**
   sunsite.unc.edu/cgfa/martini/index.html
   . **National Gallery of Art, Washington**
   www.nga.gov/cgi-bin/pinfo?Object=360+0+none
   . **Renaissance Art (Australian National University)**
   online.anu.edu.au/ArtHistory/renart/pics.art/Part20.html

3. **Annunciation and the Two Saints** *[Galleria degli Uffizi, Florence]*
   . **CGFA - A Virtual Art Museum**
   sunsite.unc.edu/cgfa/martini/index.html
   . **WebMuseum, Paris**
   sunsite.unc.edu/wm/paint/auth/martini/

4. **Carrying of the Cross** *[Louvre, Paris]*
   . **WebMuseum, Paris**
   sunsite.unc.edu/wm/paint/auth/martini/

5. **Consecration of the Chapel** *[Lower Church, San Francesco, Assisi]*
   . **CGFA - A Virtual Art Museum**
   sunsite.unc.edu/cgfa/martini/index.html

6. **Death of St. Martin, 1321** *[Lower Church, San Francesco, Assisi]*
   . **Assisi - Umbria - Italia (Italy) - Virtual tour**
   www.assind.krenet.it/umbria/assisi/doc/ing/arteinf.htm
   . **CGFA - A Virtual Art Museum**
   sunsite.unc.edu/cgfa/martini/index.html

7. **Division of the Cloak** *[Lower Church, San Francesco, Assisi]*

. **Assisi - Umbria - Italia (Italy) - Virtual tour**
www.assind.krenet.it/umbria/assisi/doc/ing/arteinf.htm
. **CGFA - A Virtual Art Museum**
sunsite.unc.edu/cgfa/martini/index.html

8. **Dream of St. Martin** *[Lower Church, San Francesco, Assisi]*
. **CGFA - A Virtual Art Museum**
sunsite.unc.edu/cgfa/martini/index.html

9. **Guidoriccio de Fogliano goes to siege of Montemassi** *[Palazzo Pubblico, Siena]*
. **Renaissance Art (Australian National University)**
online.anu.edu.au/ArtHistory/renart/pics.art/Part20.html

10. **Madonna and Child** *[Pinacoteca, Siena]*
. **CGFA - A Virtual Art Museum**
sunsite.unc.edu/cgfa/martini/index.html

11. **Maesta** *[Museo del Duomo, Siena]*
. **Renaissance Art (Australian National University)**
online.anu.edu.au/ArtHistory/renart/pics.art/Part20.html

12. **Miracle of Fire** *[Lower Church, San Francesco, Assisi]*
. **CGFA - A Virtual Art Museum**
sunsite.unc.edu/cgfa/martini/index.html

13. **Miracle of the Resurrected Child** *[Lower Church, San Francesco, Assisi]*
. **CGFA - A Virtual Art Museum**
sunsite.unc.edu/cgfa/martini/index.html

14. **Miraculous Mass** *[Lower Church, San Francesco, Assisi]*
. **CGFA - A Virtual Art Museum**
sunsite.unc.edu/cgfa/martini/index.html

15. **St. Clare** *[Lower Church, San Francesco, Assisi]*
. **Assisi - Umbria - Italia (Italy) - Virtual tour**
www.assind.krenet.it/umbria/assisi/doc/ing/arteinf.htm

16. **St. Clare and St. Elizabeth of Hungary** *[Lower Church, San Francesco, Assisi]*
. **CGFA - A Virtual Art Museum**
sunsite.unc.edu/cgfa/martini/index.html

17. **St. Francis** *[Lower Church, San Francesco, Assisi]*
. **Assisi - Umbria - Italia (Italy) - Virtual tour**
www.assind.krenet.it/umbria/assisi/doc/ing/arteinf.htm

18. **St. Louis of France and St. Louis of Toulose** *[Lower Church, San Francesco, Assisi]*
    . **CGFA - A Virtual Art Museum**
    sunsite.unc.edu/cgfa/martini/index.html
19. **Saint Louis of Toulouse gives Robert of Anjou the Crown** *[Museo Naz di Capodimonte, Naples]*
    . **Renaissance Art (Australian National University)**
    online.anu.edu.au/ArtHistory/renart/pics.art/Part21.html

20. **St. Martin is Knighted** *[Lower Church, San Francesco, Assisi]*
    . **CGFA - A Virtual Art Museum**
    sunsite.unc.edu/cgfa/martini/index.html

21. **St. Martin Renouncing the Sword** *[Lower Church, San Francesco, Assisi]*
    . **Assisi - Umbria - Italia (Italy) - Virtual tour**
    www.assind.krenet.it/umbria/assisi/doc/ing/arteinf.htm
    . **CGFA - A Virtual Art Museum**
    sunsite.unc.edu/cgfa/martini/index.html
    . **WebMuseum, Paris**
    sunsite.unc.edu/wm/paint/auth/martini/

22. **Virgin of the Annunciation** *[Hermitage, St. Petersburg]*
    . **CGFA - A Virtual Art Museum**
    sunsite.unc.edu/cgfa/martini/index.html

23. **Virgin of the Annunciation** *[Musee Royal des Beaux-Arts, Antwerp]*
    . **WebMuseum, Paris**
    sunsite.unc.edu/wm/paint/auth/martini/

APPENDIX O

LIST OF DIGITAL LIBRARIES (LITERATURE) WITH WORKS BY AUTHORS

1. **Antologia della Letteratura Italiana**
   URL: www.crs4.it/HTML/Literature.html
   Sponsor: Center for Advanced Studies, Research and Development in Sardinia (CRS4)
   Type: Academic
   Site Language: English, Italian
   Language of E-Texts: Italian
   Country: Italy

2. **Bibliotheca Augustana**
   URL: www.fh-augsburg.de/~harsch/a_summa.html
   Sponsor: Informationssystem der Fachhochschule Augsburg
   Type: Academic
   Site Language: Latin, German
   Language of E-Texts: Latin
   Country: Germany

3. **Catholic Prayers (at Webdesk)**
   URL: webdesk.com/catholic/prayers
   Sponsor: Ken Morrill
   Type: Individual
   Site Language: English
   Language of E-Texts: English
   Country: USA

4. **Catholic Resources on the Net**
   URL: www.cs.cmu.edu/People/spok/catholic/latin-prayers
   Sponsor: John Mark Ockerbloom and Carnegie Mellon University
   Type: Academic
   Site Language: English
   Language of E-Texts: English, Latin
   Country: USA

5. **Christian Classics Ethereal Library**
   URL: ccel.wheaton.edu
   Sponsor: Dept. of Computer Science, Wheaton College
   Type: Academic
   Site Language: English
   Language of E-Texts: English
   Country: USA

6. Classics Page at GMU

URL: patriot.net/~lillard/chp/#texts
Sponsor: Dept. of Classical Studies, George Mason University
Type: Academic
Site Language: English, Latin
Language of E-Texts: Latin
Country: USA

7. Decameron Web

URL: www.brown.edu/Departments/Italian_Studies/dweb/dweb.shtml
Sponsor: Dept. of Italian Studies, Brown University
Type: Academic
Site Language: English, Italian
Language of E-Texts: English, Italian
Country: USA

8. Duecento

URL: www.silab.it/frox/200/pwhomita.htm
Sponsor: Francesco Bonomi and Software Interactive Lab (Si.Lab)
Type: Individual sponsored by institution
Site Language: English, Italian
Language of E-Texts: Italian
Country: Italy

9. First Modern Scholar & Man of Letters

URL: don.skidmore.edu/foureyes/english/EVOLVING_CANON/EC_TEXT_FILES/Petrarch.html
Sponsor: Skidmore College
Type: Academic
Site Language: English
Language of E-Texts: English
Country: USA

10. Franciscan Archive

URL: www.ici.net/customers/panther/francis/index2.html
Sponsor: Alexis Bugnolo
Type: Individual
Site Language: English
Language of E-Texts: English, Latin
Country: USA

11. Hanover Historical Texts Project

URL: history.hanover.edu/texts.html
Sponsor: History Dept., Hanover College
Type: Academic
Site Language: English
Language of E-Texts: English
Country: USA

12. The History Place - Speeches

URL: www.historyplace.com/speeches/previous.htm
Sponsor: The History Place
Type: Corporate
Site Language: English
Language of E-Texts: English
Country: USA

13. ILTweb Digital Dante

URL: www.ilt.columbia.edu/projects/dante/index.html
Sponsor: Institute for Learning Technologies, Columbia University
Type: Academic
Site Language: English
Language of E-Texts: Italian, Latin, English
Country: USA

14. International Franciscan Fraternity (IFF)

URL: www.sinet.it/Sfrancesco
Sponsor: Francesco Pugno
Type: Individual
Site Language: Italian, English
Language of E-Texts: Italian, English
Country: Italy

15. Internet Medieval Sourcebook

URL: www.fordham.edu/halsall/sbook.html
Sponsor: Paul Halsall and Fordham University
Type: Individual sponsored by institution
Site Language: English
Language of E-Texts: Primarily English; some Latin, French, Spanish, German, Italian
Country: USA

16. Jacques Maritain Center, U. of Notre Dame

URL: www.nd.edu/Departments/Maritain/ndjmc.htm
Sponsor: Jacques Maritain Center, U. of Notre Dame
Type: Academic
Site Language: English
Language of E-Texts: English
Country: USA

17. Liber Liber: la biblioteca telematica

URL: www.liberliber.it/english/index.html
Sponsor: Liber Liber
Type: Private Organization
Site Language: Italian, English
Language of E-Texts: Italian
Country: Italy

18. Medieval Sources in Translation

URL: dburr.hist.vt.edu/Sources.html
Sponsor: Prof. David Burr and History Dept., Virginia Tech
Type: Academic
Site Language: English
Language of E-Texts: English
Country: USA

19. New Advent Catholic Website

URL: www.knight.org/advent
Sponsor: New Advent and Kevin Knight
Type: Private Organization
Site Language: English
Language of E-Texts: English
Country: USA

20. Our Lady of Sorrows

URL: abbey.apana.org.au/Zeke/sorrows/home.htm
Sponsor: Zeke
Type: Individual
Site Language: English
Language of E-Texts: English, Latin
Country: Australia

21. Project Gutenberg

URL: www.promo.net/pg/index.html
Sponsor: Project Gutenberg and Michael Hart
Type: Private Organization
Site Language: English
Language of E-Texts: English
Country: USA

22. Project Muse

URL: www.press.jhu.edu/demo/mln/
Sponsor: John Hopkins University
Type: Academic
Site Language: English
Language of E-Texts: English
Country: USA

23. Ordine dei Frati Minori Cappuccini

URL: www.comunicare.it/luoghi/luoghi_h.htm
Sponsor: Ordine dei Frati Minori Cappuccini
Type: Private Organization
Site Language: Italian
Language of E-Texts: Italian
Country: Italy

24. Richard's Poetry Library

URL: darsie.ucdavis.edu/library
Sponsor: Richard Darsie and UC Davis
Type: Academic
Site Language: English
Language of E-Texts: English
Country: USA

25. Stephen Loughlin's Homepage - St. Thomas Aquinas

URL: http://www.epas.utoronto.ca:8080/~loughlin/
Sponsor: Stephen Loughlin and U of Toronto
Type: Academic
Site Language: English
Language of E-Texts: English
Country: USA

26. St. Michael's Depot

URL: abbey.apana.org.au/Home_Pages/St_Michaels_Depot.htm
Sponsor: St. Michael's Depot
Type: Private Organization
Site Language: English
Language of E-Texts: English
Country: Australia

27. Translations of Chaucer, Petrarch, and others

URL: www-rohan.sdsu.edu/~amtower/
Sponsor: Prof. Laurel Amtower and San Diego State University
Type: Academic
Site Language: English
Language of E-Texts: English
Country: USA

28. Vita, Morte, Religione

URL: www.ve.nettuno.it/scuola/pacinott/peste/vitremor.htm
Sponsor: Istituto Tecnico Industriale Statale
Type: Academic
Site Language: Italian
Language of E-Texts: Italian
Country: Italy

APPENDIX P

LIST OF DIGITAL LIBRARIES (ART) WITH WORKS BY ARTISTS

1. **Assisi - Umbria - Italia (Italy) - Virtual tour**
   URL: www.assind.perugia.it/umbria/assisi/assing.htm
   Sponsor: Associazione degli Industriali della Provincia do Perugia
   Type: Corporate
   Site Language: English, Italian
   Country: Italy

2. **CGFA - A Virtual Art Museum**
   URL: sunsite.unc.edu/cgfa
   Sponsor: Carol L. Gerten and SunSITE University of North Carolina*
   Type: Individual sponsored by institution
   Site Language: English
   Country: USA
   * several worldwide mirror sites

3. **Christus Rex**
   URL: www.christusrex.org
   Sponsor: Michael Olteanu (private, non-profit organization)
   Type: Private Organization
   Site Language: English, Italian
   Country: USA

4. **Citta dell'Arte**
   URL: www.artonline.it/museo/galleria.html
   Sponsor: Giunti Multimedia and Telcom Italia
   Type: Corporate
   Site Language: Italian
   Country: Italy

5. **Florence Art Guide**
   URL: www.mega.it/eng/egui/hogui.htm
   Sponsor: Florence Concierge Information and Firenze by Net
   Type: Corporate
   Site Language: Italian, English
   Country: Italy

6. Galleria degli Uffizi

URL: www.televisual.net/uffizi
Sponsor: Galleria degli Uffizi (Uffizi Gallery, Florence)
Type: Museum
Site Language: Italian, English
Country: Italy

7. Monte dei Paschi - Collection

URL: www.comune.siena.it/montepas/collection/index.html
Sponsor: Banca Monte dei Paschi di Siena
Type: Corporate
Site Language: Italian
Country: Italy

8. National Gallery of Art, Washington

URL: www.nga.gov
Sponsor: National Gallery of Art, Washington
Type: Museum
Site Language: English
Country: USA

9. Renaissance Art (Australian National University)

URL: online.anu.edu.au/ArtHistory/renart/renmenu.html
Sponsor: Australian National University
Type: Academic
Site Language: English
Country: Australia

10. Web Gallery of Art, Hungary

URL: www.kfki.hu/~arthp/
Sponsor: Emil Kren & Daniel Marx and Computer Networking Center of KFKI Research Institute for Particle and Nuclear Physics of the Hungarian Academy of Sciences
Type: Individual sponsored by institution
Site Language: English, Hungarian
Country: Hungary

11. Web Museum, Paris

URL: sunsite.unc.edu/wm
Sponsor: Nicolas Pioch and SunSITE University of North Carolina*
Type: Individual sponsored by institution
Site Language: English
Country: France

* several worldwide mirror sites

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